EROTIC MANGA

Edited by Ikari Studio

Draw Like the Experts

Erotic Manga

Ikari Studio

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EROTIC MANGA
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Introduction

When westerners discover manga phenomenon for the first time, they are usually surprised by the variety within the genre. There's a specific type of comic for any reader, whatever their sex, age, profession or interest. Thus, you'll find manga for children (kodomo), teens (shonen for boys and shojo for girls), adults (seinen and josei, respectively), office workers, kitchen help, teachers, and a long list of niche audiences which even includes technical manuals. There is also a type of manga with its own norms and sub-genres: erotic manga.

These subgenres all share various stylistic traits, such as their omnipresent, enormous eyes. Inspired by Disney, manga pioneer Osamu Tezuka adopted this technique, since it makes characters more expressive. An approach to time that is very different than in western comics, one which is capable of eternalizing even the most absurd actions, and clean stylistic lines, these last two being the result of the sheer quantity of pages writers must produce each week to satisfy a market that is continuously demanding new products.

Problems with nomenclature

Not all manga is erotic. Often the western market has felt uneasy about sagas aimed at teens, such as Dragon Ball and Ranma, depicting scenes that are more or less erotic. In reality, that supposed eroticism is more of a spicy touch than anything else, and rarely does it go beyond a little nudism, which is generally accepted by the Japanese. Erotic manga, on the other hand, is a separate subgenre where you can find whatever sort of eroticism or pornography imaginable. This explains why westerners use the word hentai meaning perversion to classify these comics. What's interesting is that the Japanese choose to use the rather concise ju-hachi kin to classify the subgenre, meaning prohibited to those under 18. This is where the nomenclatural problems begin, because in Japan they also refer to erotic and pornographic manga as etchi (also the more common ecchi outside Japan), or simply H. In fact, ecchi is the pronunciation of the letter H, thus explaining its name.

It's believed that the name "H" came about in the 60s when editors needed to find a word to categorize these publications. It's also believed that they began using this letter since it was the initial for hentai, but the truth is that even the Japanese aren't sure of the exact origin. To simplify, we'll say that in the west we call ecchi manga that which is more or less erotic and hentai that which is all-out pornographic. The Japanese, however, don't use the word hentai for the latter, but H. In fact, H has become so widespread that it is now encompasses pornography in all of its manifestations. Think of the term otaku: in the west we use it to describe someone who is a "fan of manga and anime," but it's a word with pejorative connotations in Japan and nobody would call themselves an otaku.

Legislation

There wouldn't be any legal problem with depicting sex if it weren't for Article 175 of Japan's Penal Code, which prohibits the publication of anything that is considered "morally harmful". This is where that curious self-censorship we've all noticed comes in; they don't draw genitals in Japan. Apparently, the Japanese consider it obscene to depict pubic hair (and to a lesser degree that of the armpits), as well as the vagina and penis. Pornography and eroticism have maneuvered around this prohibition, which tends to result in heavy fines and the closure of publishing houses, by taking a variety of measures. The most common being superimposing a mosaic or black box over the areas in question. However, hentai has gone far beyond all that while avoiding prohibition. As we all know, need is the mother of invention.

Basically, hentai would be just another style of manga (big eyes, pretty girls, more style than content) if it weren't for its characters' tendency to have sex wherever they are and in every position imaginable. Not to mention their strange fixation on graphically representing body fluids. For example, comics usually, literally, depict women as slaves subject to nymphomaniac attacks that make them lose control. In fact, H artists compete to see who can depict the most extreme, uncontrolled sexual situations.

With regard to censorship and to Article 175, hentai chose innovative solutions: from shoddy black strips to cover the prohibited body parts which are usually eliminated when exporting the work, to silhouetting the masculine member in the bodily orifice. The famous tentacles of Japanese monsters are nothing more than a strategy to fight censorship. Artist draw a demon instead of a monster, which everybody knows is not human, and therefore doesn't have a penis, but an infinite amount of suspicious looking tentacles, then there's nothing you can do to censor it. The same can be said about semi-anthropomorphic creatures: cat-women, fairies, and other creatures from the realm of imagination, which don't necessarily have the equivalent female anatomy.

* Oh, and demons with tentacles are based on traditional Japanese works (shunga, erotic variant of ukyo-e, the ancient Japanese pictorial art) where women made love to octopuses.

Authors and publishers avoid major problems by drawing girls in a prepubescent manner. If girls look like they're minors, it's simply to avoid drawing public hair, Apparently, to the average Japanese person manga girls look older than they do to the western reader. Finally, there's always a last alternative: add a bubble where the nymph confesses to be over thirteen, the legal age for consensual sex in Japan. And that's that, artistic license.

Genres

It's time to look at the many genres within hentai. Since, as you might expect, plots are not the forte of any erotic genre, in hentai they opt for specialization. The three main categories are heterosexual (or het), yaoi (male homosexuality) and yuri (lesbianism), although heterosexual is the dominant category. We'll speak of yaoi afterwards, and yuri, as you might imagine, is aimed at a male audience, although now there's a debate in Japan as to whether yuri should represent any form of "female love" (shojo-ai), and not merely carnal attraction.

Putting ecchi aside, and focusing on hentai, the most common variants are the same ones you'd typically find in the west: group sex, fetishes,etc. Then there are variants which are purely Japanese: bukkake, futanari, lolicon and other surrealist styles, which involve androids, demon, and fantastic females.

Finally, we should mention that hentai sub-genres are found outside manga and anime. They are also important for illustration books, usually ecchi, of which U-Jin is the most famous author, and the so-called CGs (abbreviation for computer graphics), CDs and DVDs with image galleries.

Mediums

As far as H manga is concerned, you can usually find it in magazines and, especially, on the enormous H doujinshi market. Doujinshi are the equivalent of western fanzines and underground comics; in other words, self-published works without the backing of a publishing house. Although the term doujinshi isn't only used for manga: there are doujinshi anime films, games, and novels. Despite this comparison, doujinshi often lack the professional quality and it's typical for authors to prove themselves in this genre before becoming manga professionals. For example, CLAMP began as a group of doujinshi creators. Over the last twenty years, the doujinshi sector has grown tremendously, and since it hovers somewhere between the mainstream market and amateur status, H doujinshi is afforded a little bit of leeway. The most popular of which being the creation of high-voltage fan-fiction (pornographic parodies of famous manga characters).

Another is urabon, which completely ignores article 175, this is a position that carries a certain degree of permissiveness about it, especially when you consider that since 1994 the stance on depicting genitals in Japan has relaxed noticeably. Besides, doujinshi gave birth to a genre that we mentioned earlier: yaoi.

Yaoi

Yaoi is easily today's most interesting erotic genre. Although speaking about homosexual erotic comics makes western readers think about the associated paraphernalia, Yaoi is radically different, since it is not aimed at a homosexual audience. Get Tom of Finland and Ralf König out of your mind: yaoi is for girls. The drawing style and characters look as if they were taken straight out of a shoujo manga, and features ambiguous, androgynous boys, nearer to glam than muscle, with plots that don't go beyond sexy-sweet romance and soap operas for fifteen-year-olds. Yes, they do have explicit sex, but it strives for eroticism and sensuality more than your ordinary festive hentai. At the least it's curious.

The world of Japanese erotic manga is extremely diverse and goes from the stereotypical young girl with the perfect body and enormous eyes to the least suspected sensuality, or deviations that would even make the Marquis de Sade turn pale. After all, it's just another Japanese artistic expression: a heap of curiosities, often incomprehensible, that somehow hopelessly attracts and fascinates us.

Javi Sánchez
Journalist

seicacileD Delicacies

Candy Girl

Chocolate Boy

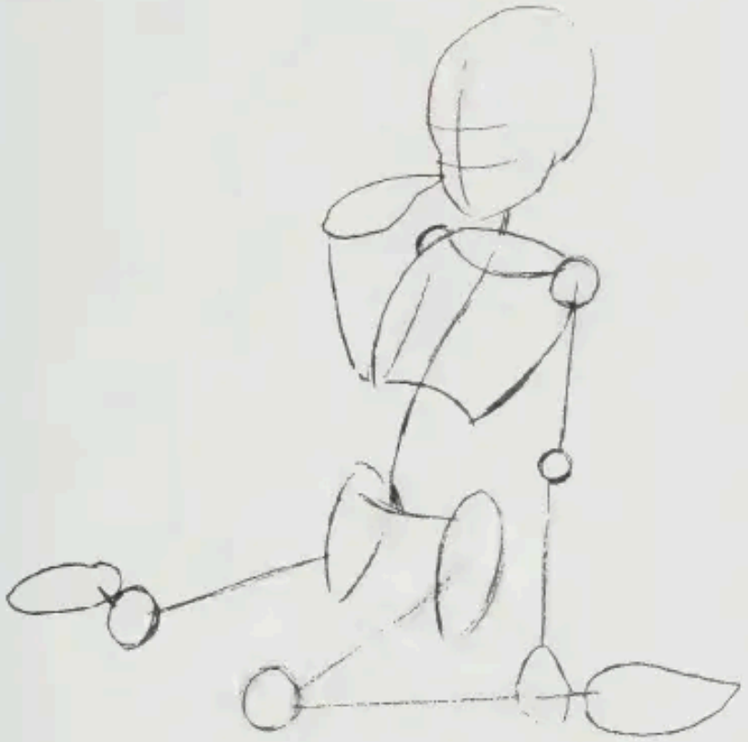
Sweet Tart

Lovin' Spoonful

Candy Girl

We want the candy girl to transmit naivety, which doesn't have to limit the image's eroticism. Quite to the contrary, a well-focused image can lead to a very interesting and suggestive composition. A "candy-girl" is provocative, without being conscious of it. The contrast, between the innocent character and the scene where she's exhibiting a very tempting body, creates sexual tension. She is the typical childish lolita with a fabulous figure, showing her natural gifts as if by accident.

In the sketches above, she is shown as a girl thrown or sitting on the floor. She looks distracted as if lost in her own world, someone is spying on her. The final sketch shows her in a relaxed, informal position with a hairstyle that allows more room to play with the candy concept and her lolita look.



1. Layout

Since she is sitting on the floor, it is important to pay attention to how her legs lay on the surface. They should be in line with the plane. If the floor is slightly inclined, then her legs must follow that inclination. In reality, if we align the legs from the start, it determines the location of the floor and the viewpoint for the rest of the drawing. Once you have that, everything located on the floor should be relative to her legs.

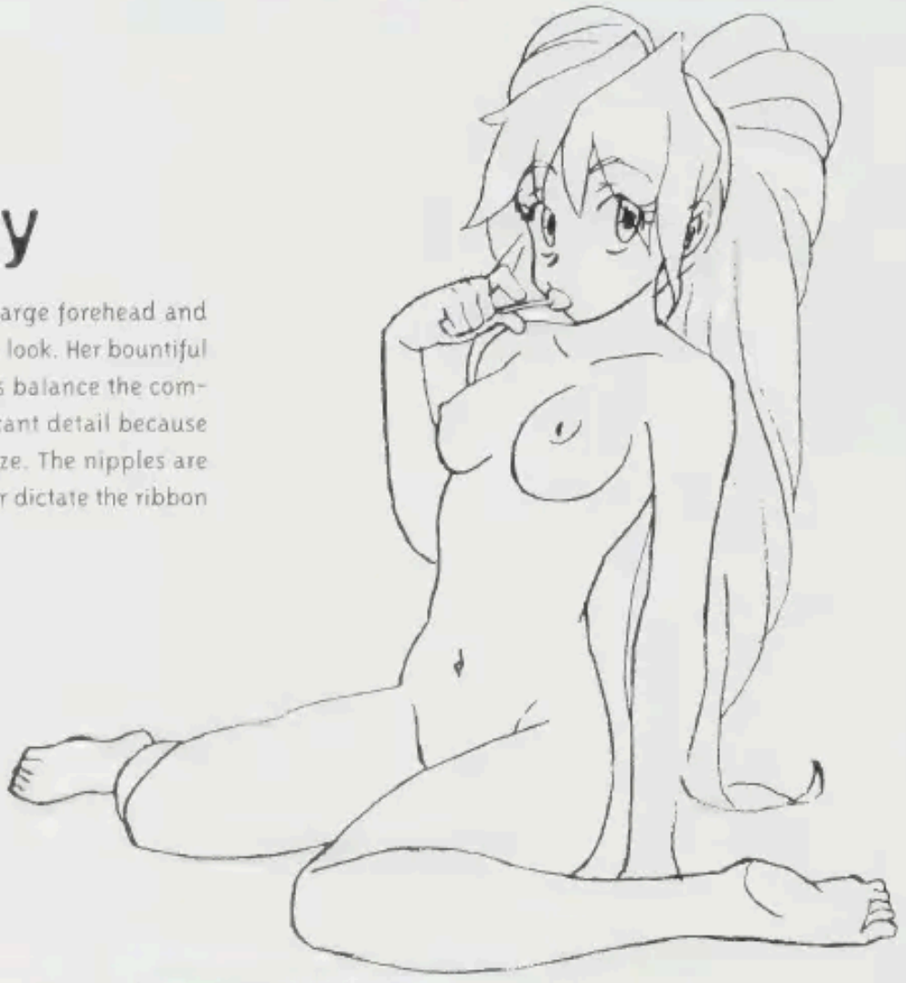
2. Volume

For the same reason, the floor's inclination requires us to foreshorten her right leg. You can barely see the lower half leg, because it's hidden by her knee. The next step is to we faithfully reproduce the way the thoracic box inclines when her shoulders are pushed back.

Candy Girl

3. Anatomy

The figure's head is round, with a large forehead and big, round eyes to give her a childish look. Her bountiful hair accentuates this look and helps balance the composition. The eyes are a very important detail because of their innocent and distracted gaze. The nipples are drawn as a reference, as this will later dictate the ribbon placement.

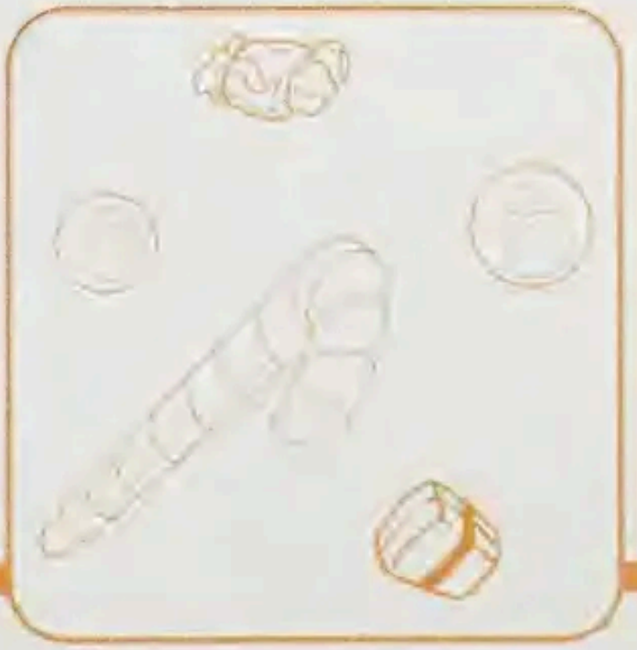


We initially thought about the girl sucking on her finger, but decided to slightly reposition her hand and give her a lollipop. In order to make the change, we drew the lollipop, then the fingers holding it so it seemed natural.

4. Line Work

The loose ribbons covering the girl's body capriciously fall by their own weight, between her legs and off to her sides. As they say, "it's better to insinuate than to reveal". The ribbons give her an air of playfulness, covering her private areas while allowing one to subtly imagine the contours they're following.

Next add a few candies to the background image to complement her. Draw them separately, taking into consideration prospective, with some foreshortening. In the end, they should look like they're floating in air.



Candy Girl

5. Lighting

Well-defined shading helps to better define the volume of her hairstyle, as well as the wrinkles in her accesories. Smooth contours and curves, with some highlights, give the ribbons more texture—and give them the illusion of gift-wrap.

6. Coloring

The candies in the background make for an entertaining composition, but first prepare a colorful and dynamic background with spirals. Then add the candies (designed seperately), so they fill the free space around the figure. Then finally drop her in the image like an exclamation point.

7. Finish

This semi-nude presentation, barely covered by a few ribbons, is an invitation to sin. Is she a present for somebody? Who is she waiting for? The accessories send a stronger message. They are elements that are closer to gift-wrapping, than articles of clothing somebody might wear.

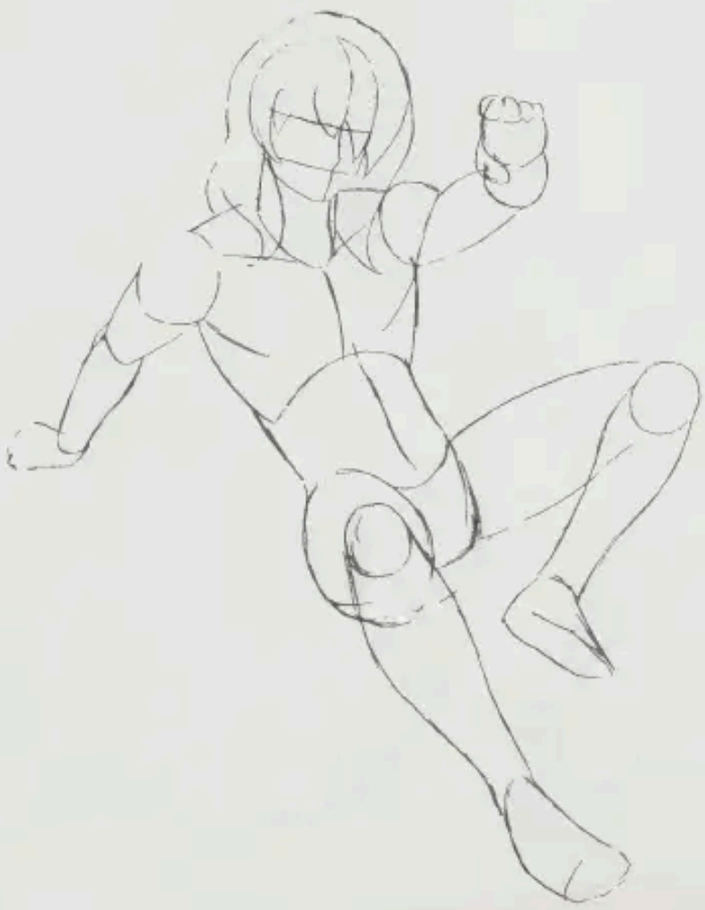
Chocolate Boy

All the illustrations in the "delicacies" chapter share a common philosophy: they are an invitation to enjoy the given delicacy. The food is appetizing, the sweets tempting, and the characters are identified with part of the offer. In the case of the "chocolate boy," it's more than evident what he's offering. His gesture and expression convey it alone. He's asking, "Would you like some of this?"

His torso and abdominal areas are important in all of the sketches. The one we've chosen has a good composition and makes better use of the gaze of complicity he's giving the observer before him. A six pack covered in liquid chocolate should look like a chocolate bar, so that he really is a "Chocolate Boy".

1. Layout

Draw the figure leaning back, as if he were on some imaginary steps. His right hand and each foot should rest on different plane levels, and the differences in height create this effect. Then some reference lines, or look at the previous sketch, to imagine the points of contact.



2. Volume

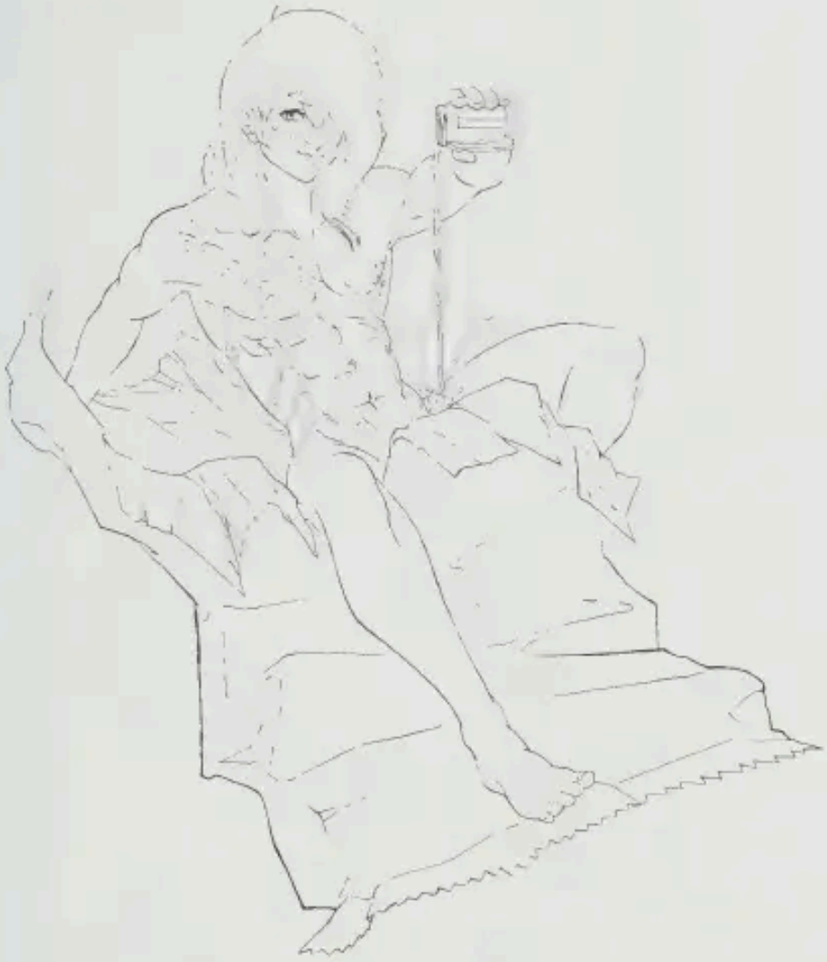
This illustration contains heavy foreshortening in two places. The raised, left hand and the right knee are almost seen from the front, which makes their volume diminish considerably. It's as if looking at a cylinder from the front, the length of the arm is smaller and is hidden by part of the hand. Something similar happens with the leg, only that the prism is a cone and gets wider behind the knee, and larger in the area nearest the hip.

Chocolate Boy

3. Anatomy

The torso and abs are the focus of the drawing, which is why they are more detailed, to highlight the size of the muscles and anatomical elements. It is helpful to look at photos of athletes to examine how their muscles flex in different positions. However, be careful with excessive detail because very realistic and detailed anatomy might not look like manga.

The knee must be defined well in order to prevent the leg from looking awkward when it is foreshortened. A careful outline of knee-calf connection allows for a natural look. The same idea applies to the round volume of the flexed biceps and how it overlaps the deltoids, which is crucial when foreshortening his arm.



4. Line Work

The character appears totally nude, pouring chocolate on top of himself but without adapting a vulgar attitude or pose. It's important to remember there are elegant ways of presenting this idea, respecting certain limits, and portraying the situation with an eye towards making it more friendly than aggressive. Drawing the face, especially a friendly facial expression, helps make for a more pleasant image.

In order to draw the chocolate wrapping that covers his genitals and helps make him look like a chocolate bar, start with a rectangle that's been crumpled like a plastic bag. Then define the creases and the paper that's been ripped open at the top.

Chocolate Boy

5. Lighting

The shading applied to his body helps define his muscles, in addition to clarifying the light source. The chocolate wrapping has great contrast and hard edges, marked by the folds and wrinkles.

6. Coloring

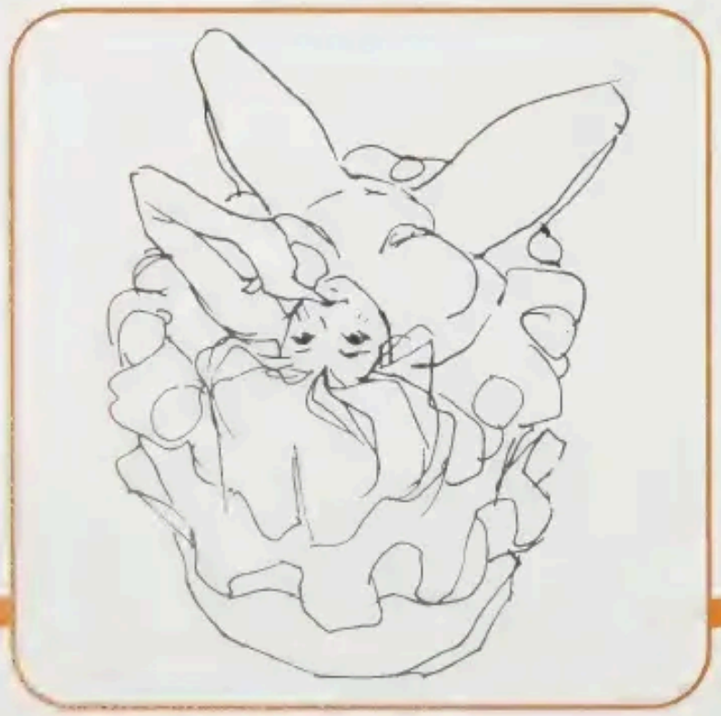
We want to create an aluminum foil effect inside the wrapping. To do this we can superimpose various twisted shapes over each other in different shades of gray. The shapes create wrinkles in the aluminum foil that, when combined with shiny white, resemble metallic reflections from the inside of a candy wrapper.

7. Finish

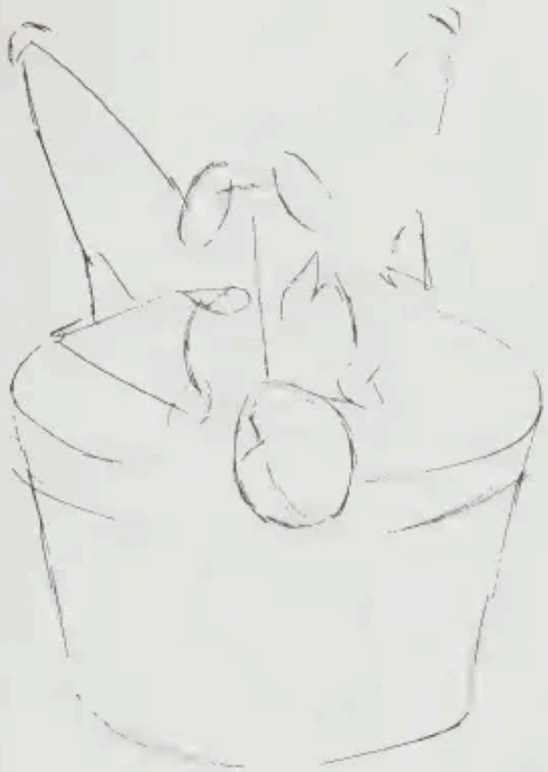
We've complemented aspects of the drawing with the help of flat colored contours, which makes the shapes and volume more defined. In the final stages, add details like letters on the wrapper. While the letters are so wrinkled they're illegible, it's obviously the name of an imaginary chocolate manufacturer.

Sweet Tart

The combination of a sexy girl and a giant pastry is sure to evoke scenes from a bachelor party. The scene of a girl popping out of a cake is a classic one, and also the inspiration of this drawing. In this case we'll prefer for the pastry to look real and edible, and not like a fake pastry at a bachelor party. Since our pastry isn't empty, our "Sweet Tart" is placed on top of it.



We've chosen this sketch (left) partially because we're interested in drawing a complete pastry rather than a portion, and it's the best composition.



1. Layout

First draw an outline of her figure over a cylinder-like object representing the pastry. The top part of the pastry is a circumference seen with perspective. How ever you draw it determines the figure's point of view and the plane she's leaning upon. Place the girl on her back, with her hips raised as seen to the left.

2. Volume

Because of the point of view, what you see in the foreground covers the background. When drawing the volume of the pastry,it is important to foreshorten body parts that are covered by others. Her head covers part of her thoracic box, and her breasts cover part of her abdomen. The incline and perspective of the pastry creates a noticable overlap of her legs, while her feet get lost behind her hands.

3. Anatomy

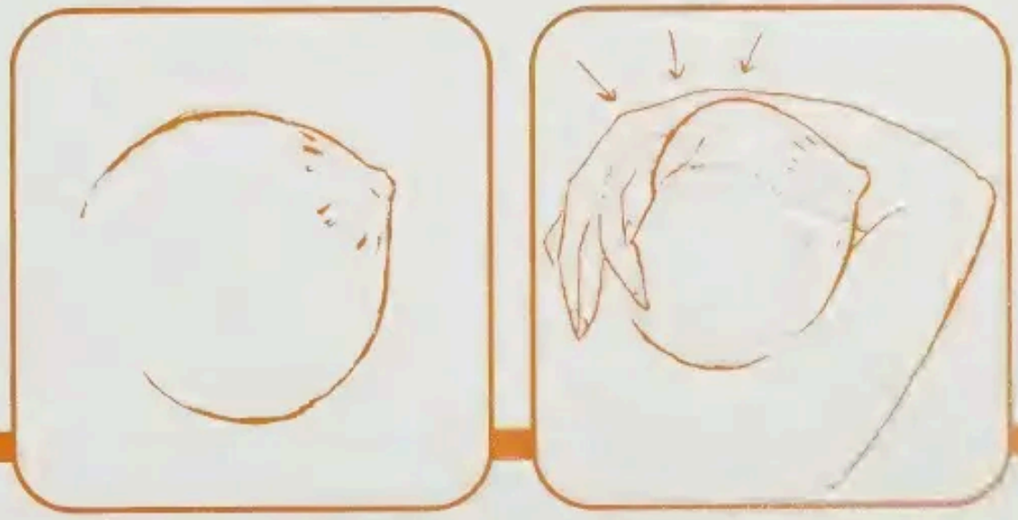
Now, it's time to draw the connection of her legs and pelvic box. Due to the elevation of the lower body, her hip bone is more pronounced and the lower part of her abdomen becomes rounded. Her thoracic box, which is very short and wide after foreshortening, is sharply narrowed with two short lines connecting with her hip and pointing towards her belly button.

Her head is in a fairly complicated position, because it is hanging upside-down and foreshortened. In order to draw this correctly, keep in mind that the top and forehead should take up more room, leaving only a narrow strip for her eyes and nose. Her jaw should look wider while the space between her nose and chin should be much narrower than a frontal view. This leaves very little room for her mouth.

4. Line Work

Now, continue drawing the pastry, by adding decorative elements, like strawberries and cream. We can play with the cream by drawing the girl with a piping bag in her hand. We have to draw her fingers around the piping bag, so that it looks like her hand is squeezing it hard.

Her breasts are quite large and in this position they spill out over her shoulders. They are not perfect spheres, rather they are molded like balloons with nipples pointing to her elbows. You can also slightly deform the shape of the breast under her hand to show the pressure she's applying.



Sweet Tart

5. Lighting

Use ink to outline the figure and give the silhouette more strength. Go over the outside lines first, and then tend to the inside ones with finer lines. You can use shading for extra depth. As seen here, shading separates the thighs from the body and projects shadows on her ankles and inner legs.

6. Coloring

When coloring, follow the usual process of selecting a few tones and applying the base color, then fill each element with color. Then, move onto the shaded areas by adding more tones and touches and follow the volume of the shapes. Finish-up by adding highlights and smaller details.

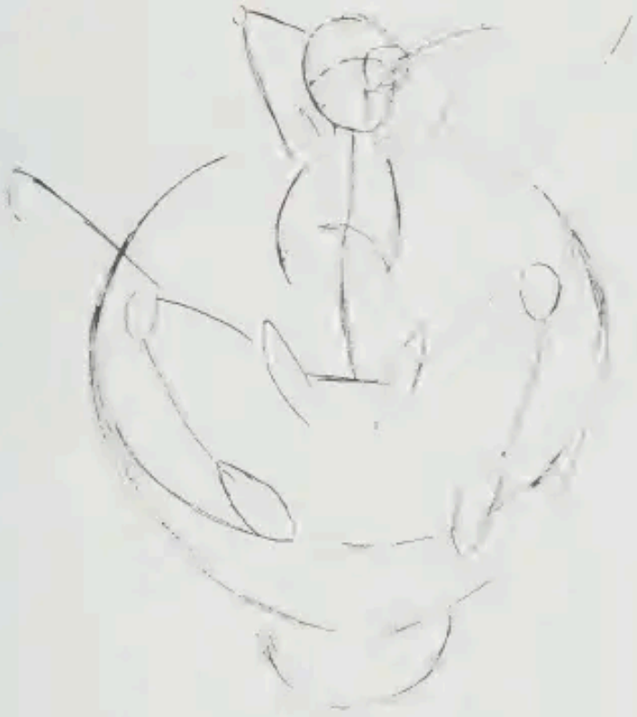
7. Finish

From the moment we chose to draw strawberries and cream, it was clear we were going to be using pink, red, and other soft colors. There's a palette of soft, unsaturated pastel colors. She is a glossy, neutral pastel, while the cake colors are brighter.

Lovin' Spoonful

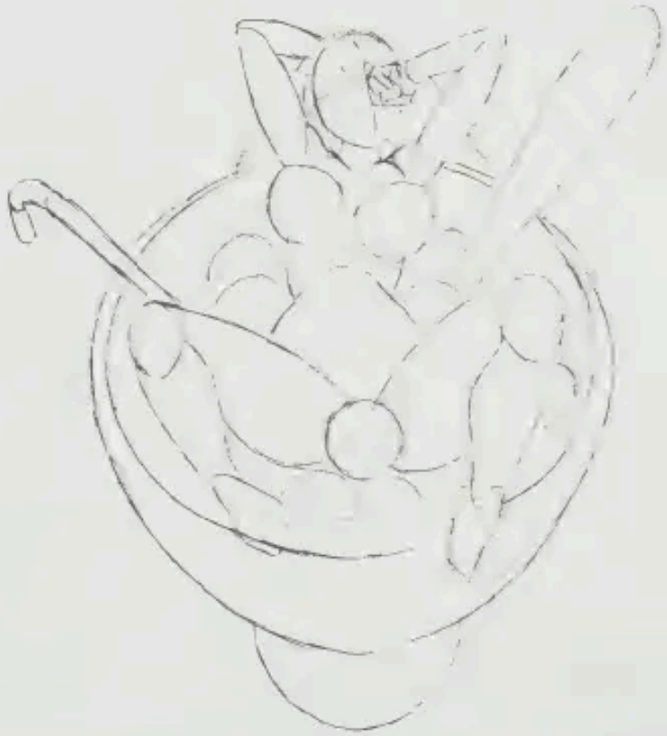
In this exercise, we fully integrate our delicacy with her delicious environment. Try a few different sketches; the girl in the image should be so small she can bathe herself in the dessert cup. With the image of someone getting cozy in a bathtub as a starting point, various poses and dish shapes will come to mind. The bathtub comparison also allows for the girl to be totally nude, as long as her private parts are covered with some fruit.

The selected image is the most spectacular, because it shows her whole body. As if surrounded by foam, we'll strategically arrange fruit so it covers the area between her legs. The girl is also seductively bringing a piece of fruit to her mouth.



1. Layout

Although the figure is leaning back and we're looking at her from above, her back is not straight (as if on a bed) instead her spine arches to form an "S". The dish's surface is concave; so the wall she leans back on is curved, causing her to double over. Her buttocks touch the bottom of the dish and her legs are bent, so she can put her feet inside.



2. Volume

Her hips and pelvic box widen as a result of the foreshortening required from this point of view. So, draw the base of her pelvis and thighs much larger than the rest of her body parts, exaggerating the sensation that this area is closer to the observer. To control the size of her arms in this pose, you must consider that their length must be enough to bend just above the head.

Lovin' Spoonful

3. Anatomy

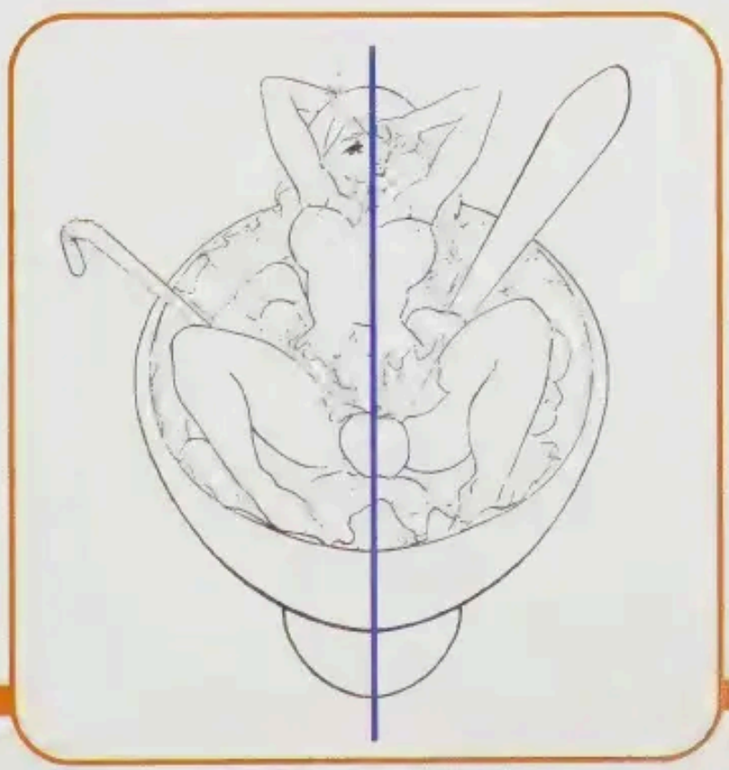
If you keep the shape of the dish in mind, you can imagine that the girl is showing the inside of her thighs and part of her buttocks by resting her feet up and raising her knees. We've given her large, firm breasts, so the force of gravitation should force them towards her sides, spilling over the volume of the thoracic box.

Her wide hairstyle weakens the image's depth, this works better when similar to a triangle, using the girl's head as its vertex. Luckily, the placement of the dish allows for the hair to appear that way.

4. Line Work

Add credibility to the dish by including a few accessories, like a plastic straw and a wrinkled paper. Now, integrate the anatomical drawing with the cup and draw part of the buttocks and feet submerging into the liquid sauce and fruit. Finally, finish it off by drawing the piece of fruit covering her genitals and its generous leaves.

To draw the circles that form the cup, use a compass or a curved stencil to draw half the cup, until the vertical axis, and reflect the other half symmetrically. Calculate it so the two halves fit together.



Lovin' Spoonful

5. Lighting

Placing the light points is fundamental for a metallic cup to appear real. One achieves the chromatic effect by combining strong highlights that contrast with the wave-like reflections on the surface. The shading of the body should have very small contours, just enough for one to see how the different body parts overlap.

6. Coloring

Coloring the illustration can be divided into various steps. First, apply the base color for the fruit salad and cup. Then, color in the girl and continue with the chromatic effect, before finishing with the shading, highlights, and final touches.

7. Finish

The metallic texture complicates the task of coloring, but all you need is a metallic object at hand as a reference and to situate your light points well, keeping the reflections on opposite sides. The palette of colors we've chosen is quite discreet, without stridency. It is a simple combination of reds and greens that complement each other well, and match nicely with the dish's off-gray. The girl is colored with rose tones , so she is in tune with the fruit's colors.

Parodies

Parodies

Magical Girl

Knight

Mecha

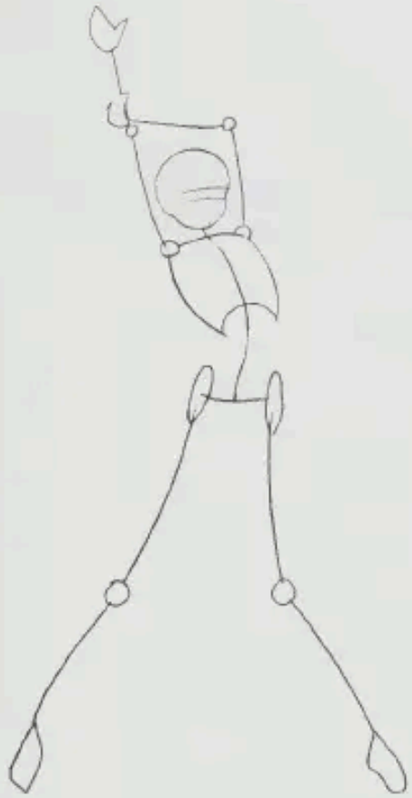
Ninja

Sentai

Magical Girl

The manga world has an incredible number of parodies of famous people, characters, and artist you can find. Hundreds of manga pieces in a range of genres made for and by enthusiasts. Similar to fanzines or independent press in the West, in Japan they are called Doujinshi. Doujinshi have the same format and print quality of manga publishers. They imitate, and often copy the drawing style of the work being parodied to the point that it's difficult to distinguish one from the other. The exception to that rule is, of course, when it comes to content, because doujinshi are generally erotic.

Magical girls are young girls who end up becoming heroines and have powers associated with changing identity (and clothes, of course). They live their normal lives, until they must perform as heroines, making transformation scenes typical. "Magical Girls" look for a hidden place to invoke magic. Scenes where their clothes disappear and suddenly, she is in her magical girl uniform, get repeated time and time again.



1. Layout

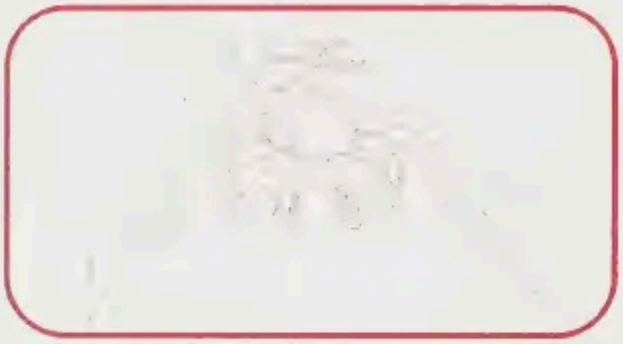
Begin by imitating the rhythm of the typical transformation pose, in which the girl raises her arms and spreads her legs. Make sure the curve of her spine follows the rhythm of her arms, so her figure has a strong base. This way she comes across as dynamic, even if the pose is simple.

2. Volume

Next, construct the figure's blocks over the internal structure, making sure to maintain the idea of rhythm. The rhythm curve goes from the raised hand and arm to the figure's base, between her two feet. Finally, draw the inclination of her shoulders and hips according to this imaginary curve.

3. Anatomy & Line Work

The elements in this image are not very difficult. There's not much of a difference between the anatomy and final pencil draft. So, instead of discarding the anatomical drawing, draw her clothing separately (same size) and then superimpose them on the anatomy for the final pencil draft.



4. Lighting

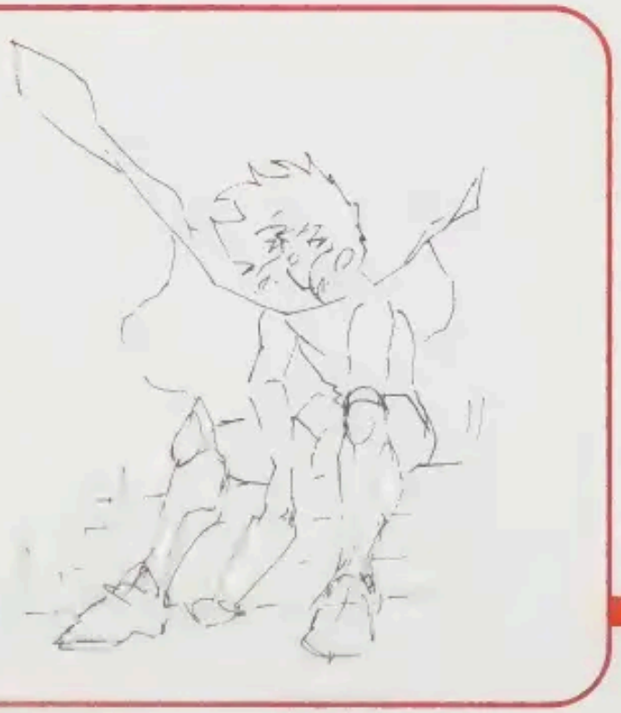
To shade in this image, first you must draw localized highlights, since there isn't a light focus and the brightest light is being produced by the magical effect around the figure. Once you've settled the highlights, draw shadows in opposition to them, following the figure's volume.

5. Color & Finish

In regard to color, there should be play between the transparency of her clothes and the light effect, which should come across as something ethereal. The combination of colors is typical of a magical girl, where her yellow diadem stands out.

Knight

Manga enthusiasts are largely attracted to the parodies of superhuman characters. Here we have a clear example of one of these male characters with feminine traits used to tell erotic stories, better known as Yaoi. These characters are usually passionate, anguished, lonely, suspicious, shady, and always with some kind of mysterious element that fills them with magic and beauty. Here we will draw the loner, only accompanied by the sound of his cape waving in the breeze.



The sketch we've chosen portrays our character at his sweetest, with a relaxed attitude, which allows us to focus on his facial expressions. More specifically, we'll work on his deep gaze, revealing his emptiness inside even while carrying such a heavy load of responsibility. He looks lazy, dejected, and in want of something he doesn't have.

1. Layout

Use a low-angle point of view, so we must lower our horizon to fit the figure. Whenever you draw someone sitting, it is helpful to draw his or her points of support or by marking the height of the chair or background element. From this point of view, draw the figure with slight foreshortening to make his feet look closer. When sketching we'll have to mind the width of his arms resting on his legs.

2. Volume

To be successful foreshortening and achieving the appropriate width for his extremities, it's advisable to use volumetric figures that can easily be manipulated with perspective. This shouldn't be difficult, perspective is a useful tool that allows you to falsify the third dimension on paper and understand the space around the characters. It doesn't require you to abandon the set square and triangle method, since often a horizon drawn by hand helps us compose a scene correctly easier.

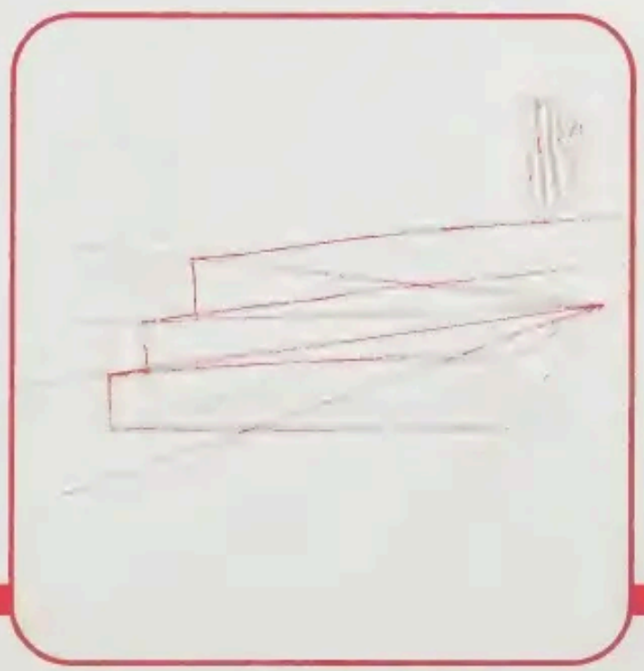
3. Anatomy

Remember his anatomy is being drawn from a low angle, so his anatomical elements should be seen accordingly. This will become more evident with fine details, such as the cranium. It's a good idea to feminize some of his facial features. You can sharpen his nose, smooth-out his chin, shrink his mouth, and stylize his gaze and eyelashes. You can also exaggerate the waves in his hair, creating an androgynous look.

Sketching the arm hidden by his left leg allows you to know exactly what areas will be visible when the drawing is finished.

4. Line Work

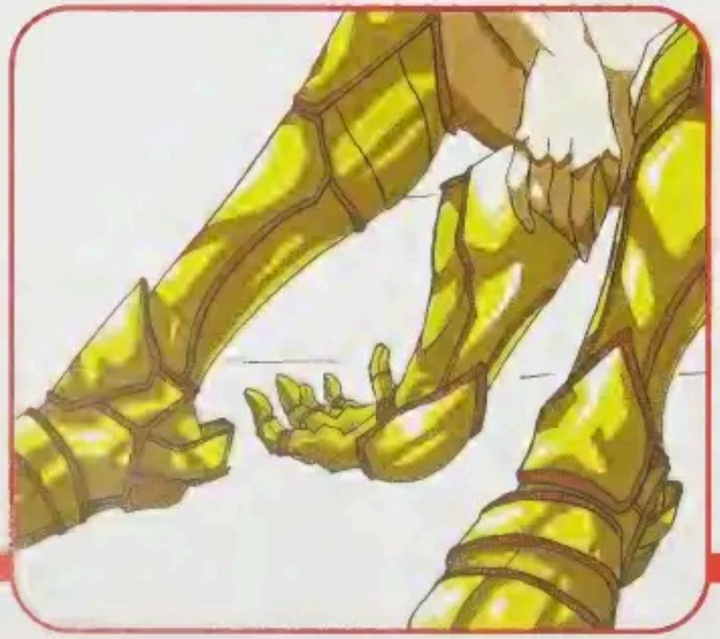
His armor consists of a set of rigid pieces, joined together to give him greater freedom of movement. Although they're stylized, they have shapes that are more geometrical than the volume they're covering; the presence of angles and convex shapes help in this regard. Bordering the shapes gives them a more elaborate finish. The free blowing cape, which is wild with movement, serves as a counterpoint to his heavy armor. To draw his cape, inlay wavy lines in the direction you want the wind blowing. The cape gathers air that pushes it upward amd forms pockets that resemble an ebb and flow. Finally, connect the crests of the waves with lines that converge where the cape is being held.



Perspective is the handy tool that's going to help you draw the stairs he is sitting on with great precision.

5. Lighting

Zenithal lighting projects his shadow onto the floor and stairs. It's necessary to understand the volume of his hair in order to draw the shadow it projects on his face. Lighting and shading make the difference between materials and textures most evident. The cape is easy to do with just a few tones to show the areas of light and shade, while his armor requires a greater number of tones.

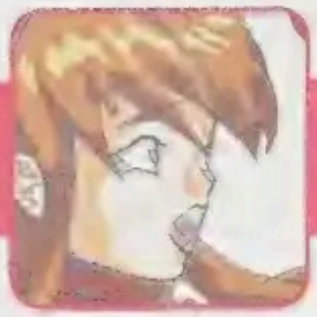


6. Coloring

The armor, in this case golden, appears metallic, casting great contrasts and giving a chromatic effect. The best way to easily display the reflections given off by metals is to create an ordered composition with contrasting tones, using pure white for your highlights.

7. Finish

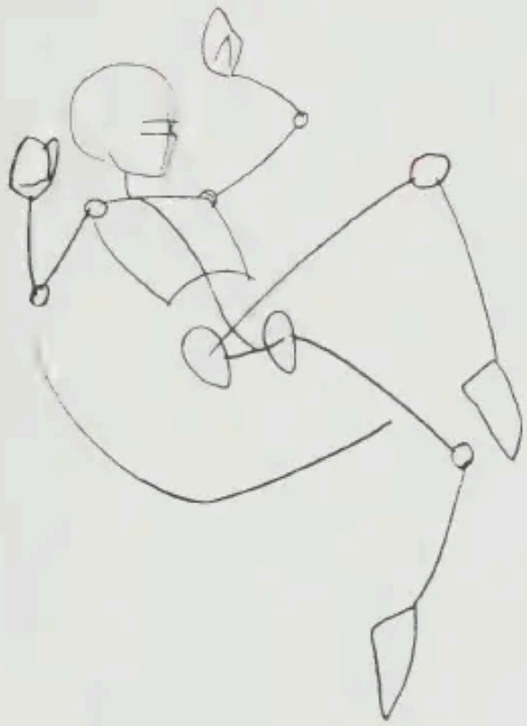
Cherry petals, an element commonly used in manga, will add rosiness to a composition with yellow and blue. By painting their edges with a dark rose, we make them appear much lighter. Drawing the background with a pictorial finish helps separate the main character, enriching him with a classic illustrated finish.



Mecha

Only in Japan can you find an entire genre dedicated to giant robots: Mecha. Mecha stories started as battles between giant robots, whether it be a futuristic war or your average hero versus an ever-changing variety of evils. Within the genre, they used to just explore the relationship between pilot and machine, but when the Evangelion series came out, the focus of the stories began to evolve. Later an erotic series evolved about teens forced to risk their lives and pilot the mechas, while exploiting the boy's attraction to them (although groups of girls are more common). This series focused more on their lives than on the mecha battles.

In this drawing we can see the relationship between the pilot and her mecha is quite conflictive or perhaps an enemy mecha has taken the girl hostage after destroying her machine. Whatever the case, this composition seems to come straight out of King Kong, with giant hands ripping the front of the young heroine's pilot uniform.



1. Layout

Construct the figure so it adapts to the surface of the giant hand. To do this, sketch some lines indicating where the support surface is and imagine it to be somewhat similar to having her sitting on a sofa. She has her legs raised and her body is doubled over and unbalanced. The position isn't the least bit relaxed or static and actually, quite to the contrary.

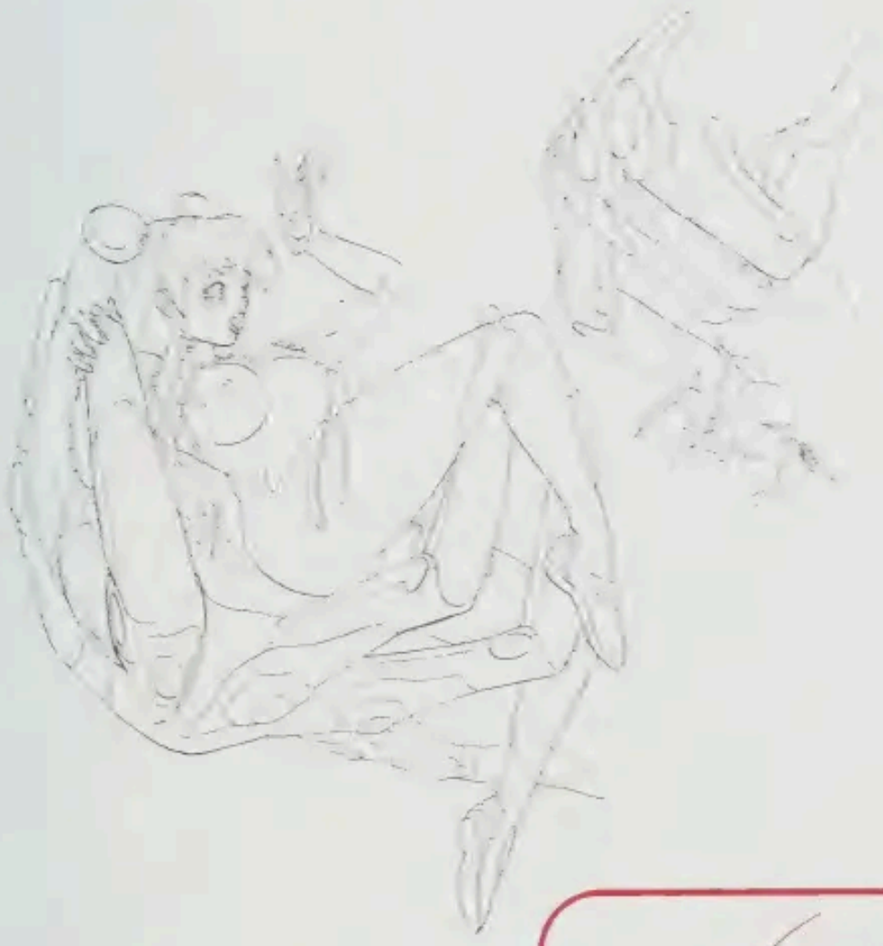
2. Volume

To draw the approximate shape of the hands and fingers, draw the arm with which she'll be grabbing one of his fingers as a reference. Then show how the volumes of her legs and fingers overlap. It is best to draw the entire volume of her legs in order to control their contours and proportions.

3. Anatomy

Draw the figure's anatomy over the volume blocks, although later you'll eliminate the lines that get hidden behind her fingers. Her legs end up covering a lot of the abdomen and thoracic box, so you can barely see her waist.

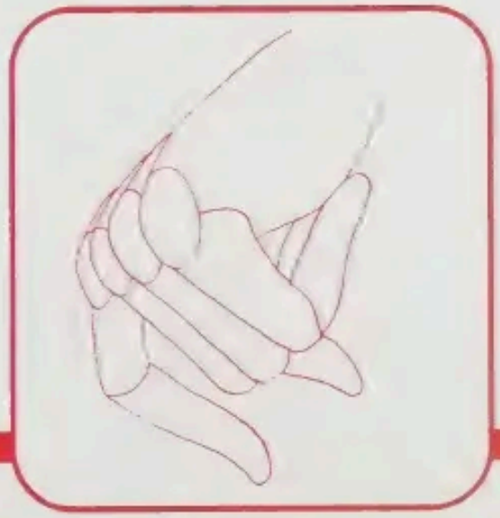
When drawing the action of her hand grabbing the mecha's finger, start by drawing it completely and correctly situating the elbow and forearm. Then draw the fingers so that they grab the end of his finger, erasing the contour lines covered by the mecha's large finger.



4. Line Work

Now that the hand has greater presence, draw a separate sketch detailing how the mecha's hand would be, then go on to draw how it would hold the girl. Finally, give the pilot a skintight uniform inspired by the series you're parodying.

Now add a second hand that is ripping off the front of the girl's uniform. Then draw the volume of a normal human hand, and make the changes necessary to construct the mecha's hand on top of it (right).



5. Lighting

Next create a typical perpendicular lighting scheme (sunlight from above) on the girl's figure. There are just a few small shadows on her torso, (below) while the ones on the inside of her legs are much more noticeable. For her hands, take advantage of the contrast between the base colors and the contour shadows to create a metallic effect.

6. Coloring

On the glossy areas, shadows and highlights take capricious forms, although always following the shape of the given surface. On the pieces in her hair, the shadows follow the contour of the spheres—as if it were a jewel, (below) while the knuckles on the metallic hand take a more angular shape.

7. Finish

Use the same tones that appear in the series you're parodying, but with slight variations on some of the elements from the original. In this case, it's pretty obvious what we're parodying, right?

Ninja

Shonen manga comics (made for teenage boys) are the most commercial and popular in Japan, becoming television series and videogames with lots of additional merchandising... and of course, a lot of parodies. Shonen manga usually has a pinch (or quite a bit more) of eroticism, as it targets a male audience at a very receptive age. This makes it very easy to create attractive characters and plots, so you can draw them naked and with provocative attitudes. Transforming male characters into females is a tool often used in parodies. So, it wouldn't be surprising for us to think about what our favorite manga character would look like if she were a girl...

There's a series about ninja fighters that's all the rage right now (yes, surely you know which one). Since manga covers play a lot with characters with long rolls of parchment, giant shurikens and other ninja paraphernalia, we thought it would be perfect to do a version that was a bit more risqué than your usual ninja compositions.

1. Layout

You must imagine the figure from a frontal position, allowing readers to easily see the enormous brush she's using and holding. Her back curves and adapts to the position of her legs resting on the floor (in perspective), and showing its inclination.

2. Volume

When drawing the volume of her legs, consider the inclination of the floor and the foreshortening of her legs, which reduces the area between her knees (which are seen in the foreground) and feet (which are in the back).

3. Anatomy

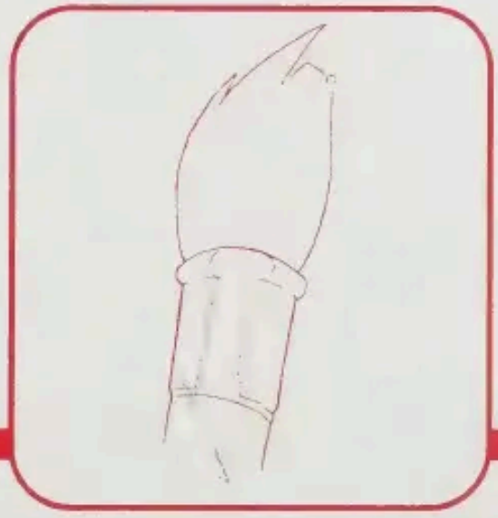
Upon finishing the figure, you will need to pay more attention to the hip area, especially where you have to mark the hardness of the bone and the slight turn of the waist. Another point to watch out for is the spot where her breasts press against the brush, and additionally the placement of her hands on the brush, which must hold and naturally adapt to its contours.

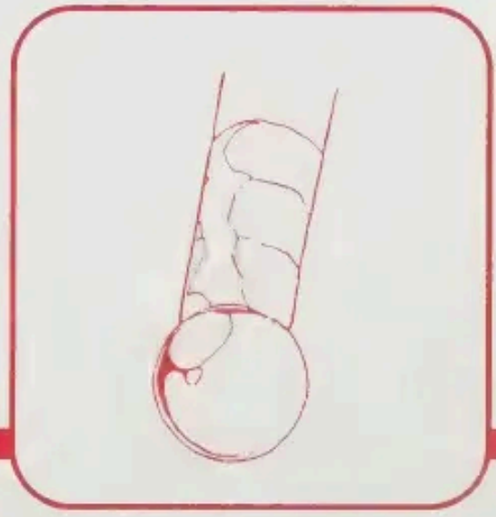
Although the girl's shape is well explained in the volume drawing and you can easily deduce the anatomy that is covered by the thick brush, make sure the invisible parts correspond well with the rest. Draw the girl as if the brush were not there, but keep her arms positioned as if she were holding it, and check that the positioning of her shoulders and arm length are correct.

4. Line Work

The figure is pretty symmetrical and the positioning of her legs is identical to the vertical axis, only inverted, like a mirror reflection. The best way to see this is by looking at the legs from the hip down.

The most eye-catching element in the image is the enormous paintbrush. Although you won't show this when outlining it, nor by adding any details within, the brush is just a basic silhouette. Instead represent its mass and volume by using color, so for now stick to straight lines except for the ball at the end. It's better to treat the volume of metallic pieces with shiny contours and solid patches of reflections, which will help you color in these parts later.





5. Lighting

With a light focus coming from above, shadows are projected just below her most prominent body parts, as you see, below her jaw and breasts. Her figure projects a well-marked and defined shadow on the floor beneath her legs.

6. Coloring

The background is a typical frontal view of the inside of a cube (small square room: a flat wall in front and two walls coming out perpendicularly, seen as an angle from this perspective). We'll do it in color from the start, drawing the two side walls with flat contours that meet with the center wall where we'll draw a kanji. The kanji imitates brush strokes and stands for the word "ai" (love) in Japanese.

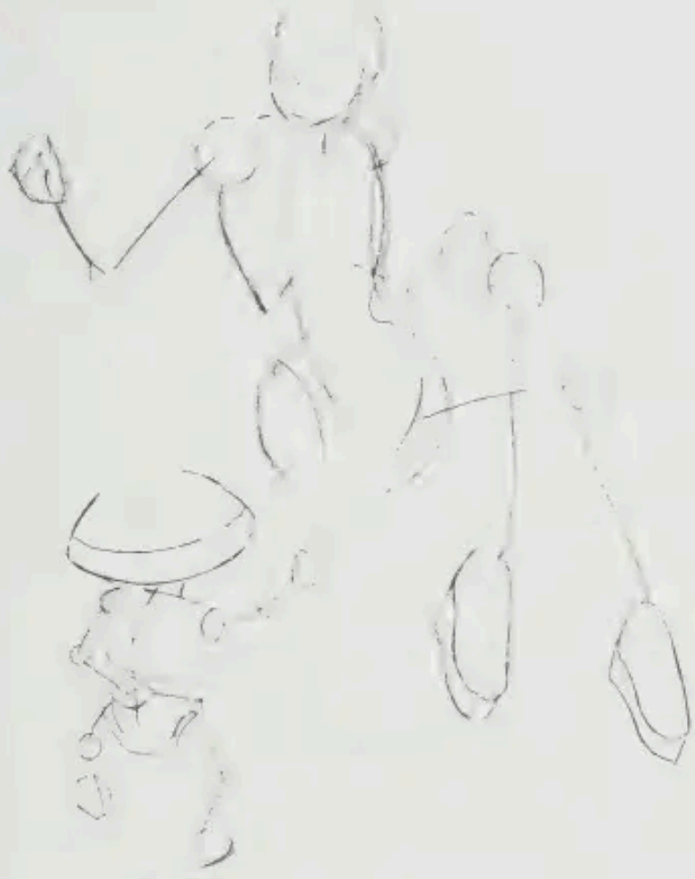
7. Finish

To finish the image use pastel colors, especially pink for the background and kanji, which blend well with her soft violet hair. The hair on the tip of the paintbrush should be painted by mixing patches of these very same colors.

Sentai

Sentai is a television series in which a group of masked and uniformed heroes fight against organized criminals seeking to take over the world or alien invaders out to enslave us. The phenomenon originated with the Japanese television series in the 60s and 70s, then exploded when the full-length feature films hit in the theaters. There was no sense trying to export Sentai to other countries but when the Power Rangers became popular in the West, the demand grew. In sentai, many characteristics are repeated: colorful uniforms with matching masks, clumsy villains, giant robots, monsters, and comical supporting characters.

In sentai, characters have uniforms that give them special powers (with all sorts of explanations), but fit them beautifully. Did they know their sizes before finding them and giving them their suits? Here, we give our heroine a uniform that's a bit too small... And where's the bottom piece? This little robot wouldn't know, would it?



1. Layout

Start by placing the girl and robot at different heights, since the girl is sitting at a higher level. Then, sketch the head and axis of the spine to mark the rhythm of the position, and add the pelvis and thoracic box with her legs raised and flexed.

2. Volume

It is helpful to draw her pelvic box resting on the seat. So, draw it together with the thoracic box and head, and finish by adding her arms and legs. Then draw the prisms to build the robot on later.

3. Line Work

Her costume is limited, but the design of her boots and helmet are pure sentai, with that cheesy sci-fi touch of typical 70s sentai classics. You should note that the two articles of clothing that they're holding are, in fact, the top (the girl's holding it) and panties (the robot's hiding them) from the same uniform.

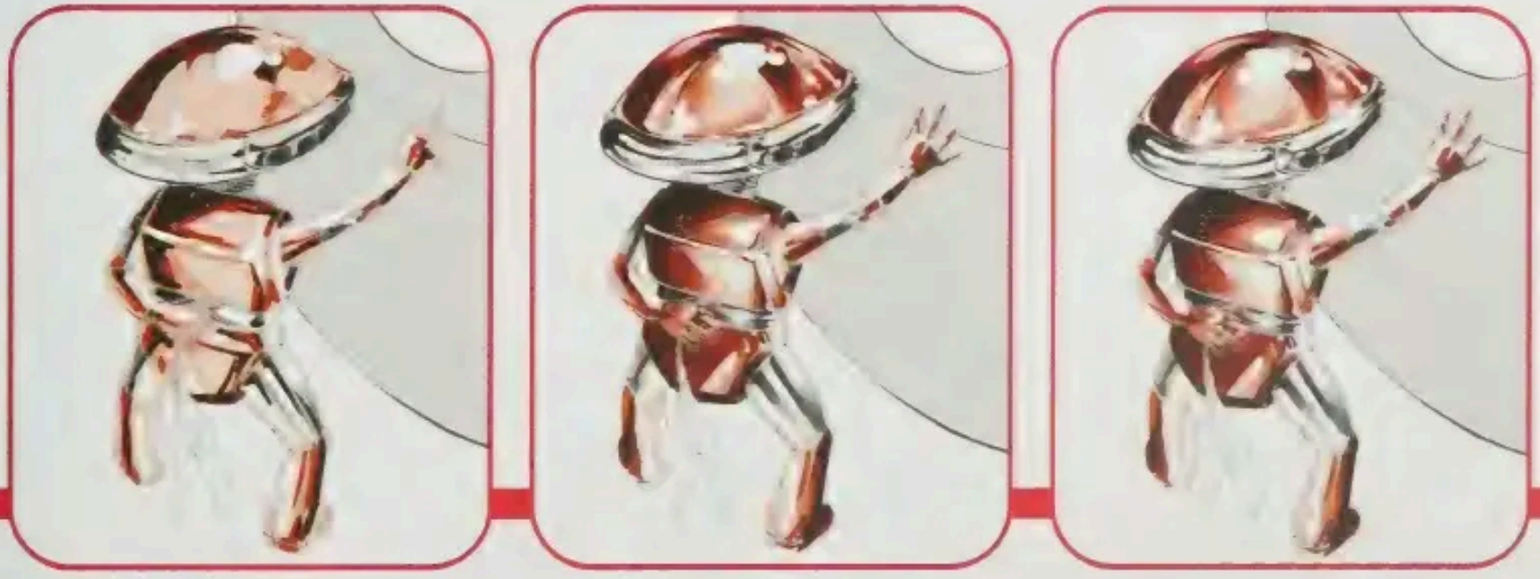
Let's entertain ourselves with the robot for a while. When drawing machines and technical objects that require fine straight lines, it's best to use support material like rulers and curve stencils. Do a rough sketch by hand (far left) and then a final draft with the help of the stencils (left).

4. Lighting

Because the light is coming from above, you have to shade below the girl's chin and helmet, under her armpits, and in between her legs—where it'll do us good to separate her thighs. Then shade in the circular parts of the helmet.

5. Coloring

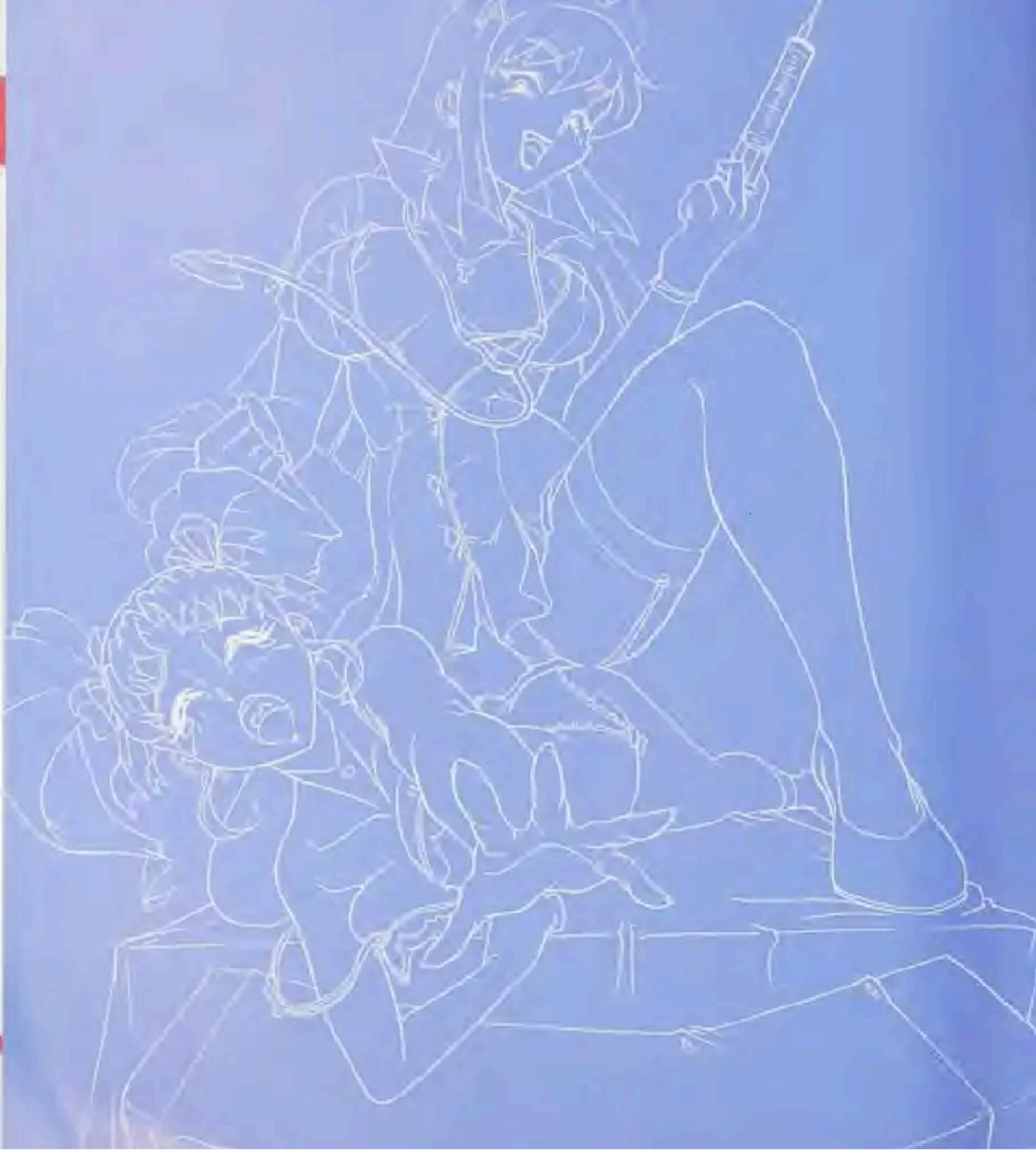
The robot's metallic look is achieved by applying large patches of basic tones and going over them with fine white lines, blending them in continuously. Then (below) add darker shading and fuse them with the rest, along with some strong highlights and finer details.



The color of the helmet has a lot of shading that you should add little by little. This applies to the drawing as a whole, although in this case start by leaving out the figure's color but remember it's there as well. Start by applying general patches of color, according to the volume of each element. Then blend the patches and add detailed lines on top, which will fade into the patches of color. Keep defining the shapes and adding fine lines and details. In order to make the visor transparent, you will need to see the color of her face. You can use dark patches and then alter them to create reflections. Finally, paint a layer of translucent green, with not very much opacity, to give it that tinted glass effect.

6. Finish

Complete the image by looking at the details, like the shadow the figures cast on the floor and their reflections on the surface of her seat. Since it's a dark metal surface, give it a black base color with a chromatic effect. This can be achieved by adding strong highlights over its volume. Finish up by adding hazy patches of color from the figures to the seat, as if reflected by a mirror.



Professions

Professions

Maid

Farm Girl

Mechanic

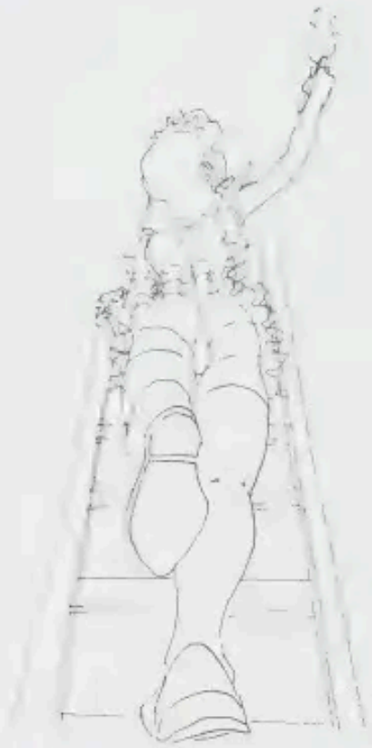
Pop Star

Lifeguard

Nurse

Cowgirl

Maid



The French maid is an erotic classic and fetish for many. It's an image that evokes short skirts, over-elaborate aprons with lace edges, stockings, garters, and shiny shoes. The submissive maid willing to do anything her master wishes. Educated to satisfy all his desires and forever busy with the chores, she must complete her tasks around the house.

When evaluating the sketches for this exercise, the goal is to create an image with an air of luxury. Dusting the stairs is too obvious, and not very attractive. The profile of the same pose is nice, but overall a bit too flat. However, the three-quarter perspective from the rear gives a lovely view and offers the possibility of tangling the cable around her legs.

1. Layout

Once again the spine is the driving axis for the body's movement. You should look for the appropriate leg position, one that creates an impression of slight unbalance, in order to place her feet correctly. Next, force her neck slightly, so her face is visible. Then, sketch the incline and arc of her shoulders and, lastly, add the vacuum cleaner.

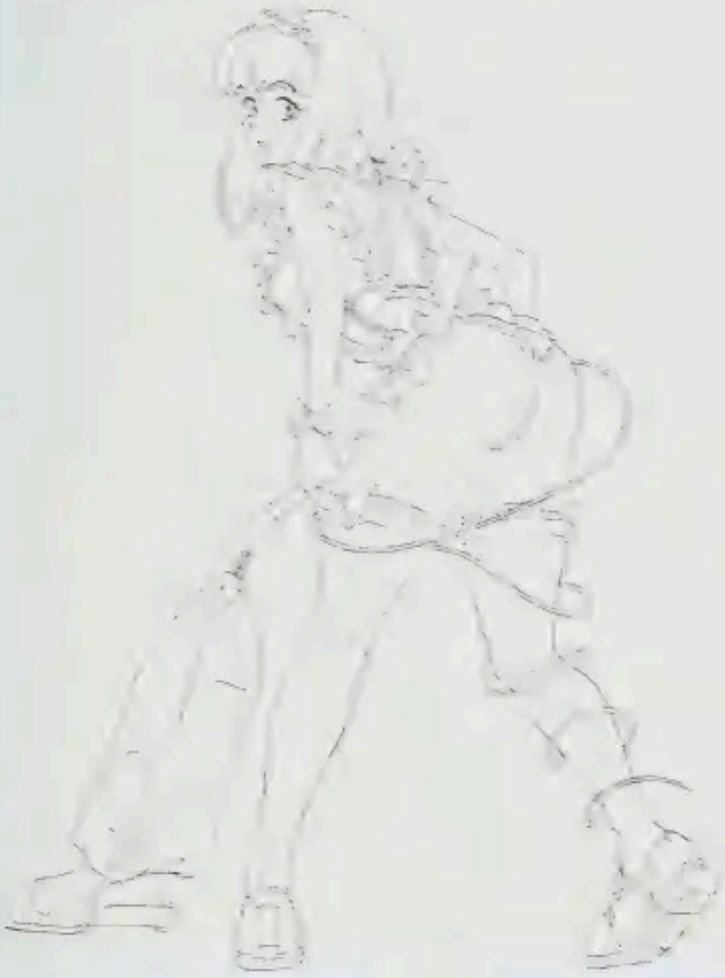
2. Volume

This is the stage where it becomes obvious that the center of attention is clearly her hips. They are superimposed over her abdomen by raising her pelvis. Exaggerating this position will make it easier to show her panties later. Continuing downward, you can develop her legs and the twisting elements required to show slight unbalance. This movement is emphasized by the direction and placement of her feet. Then, arrange her hairstyle and inlay the vacuum cleaner.

3. Anatomy

There are two hot spots when drawing her anatomy. The first being the areas covered by other body parts, such as the hips and cervices. And secondly, the curves and the balance of her legs, which give her movement.

The areas that can be more difficult to draw, since they are hidden, should be approached just the same as if they were visible. So, sketch them in anyway just to make sure you place them correctly in the drawing. The most important thing to remember with the legs is to think about the positioning of her knees with respect to her feet.



4. Line Work

It's a good idea to think about the different clothing options for our maid. For this example, she has a simple outfit, including an apron with flounces, and a mini-skirt with a black corset that contrasts with the apron. Her undergarments follow the same line with lace edging and ribbons, as a decorative element.

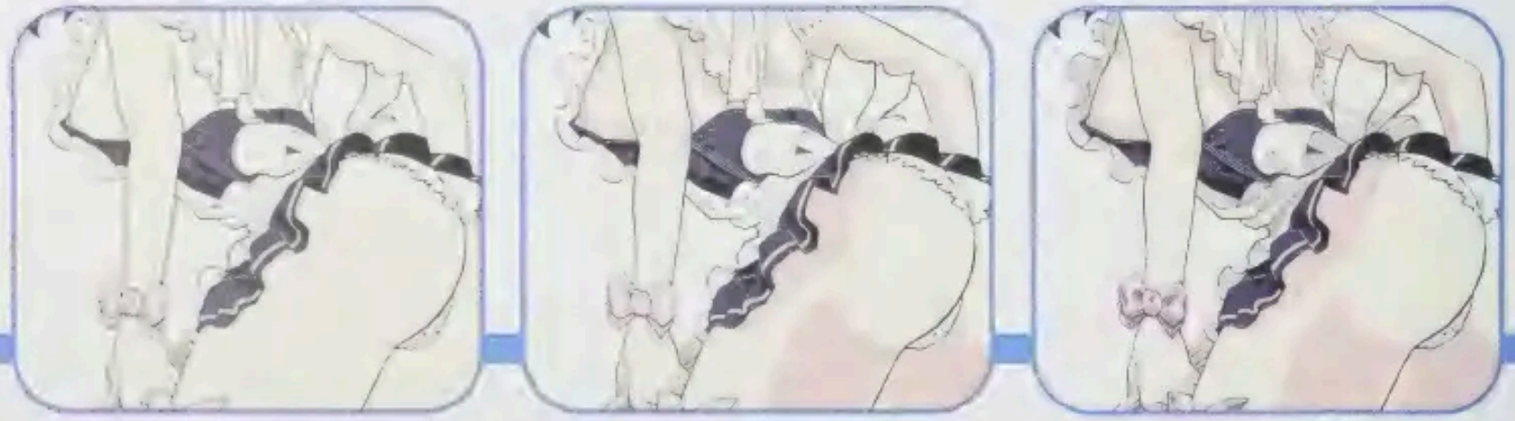
Pay attention to how the clothes adapt to the shape of her body, and how details like flounces also fall victim to the tension affecting her clothes.

5. Lighting

Illuminating her buttocks is crucial in order for them to stand out. The same thing occurs with the ornamental elements of her clothes, since lighting them correctly emphases their volume. You should also pay mind to their elaborate shapes when projecting shadows.

6. Coloring

You can finish off this illustration in a simple manner with flat color contours. Start with a base and add the first colors, then tones for shading and detailing.



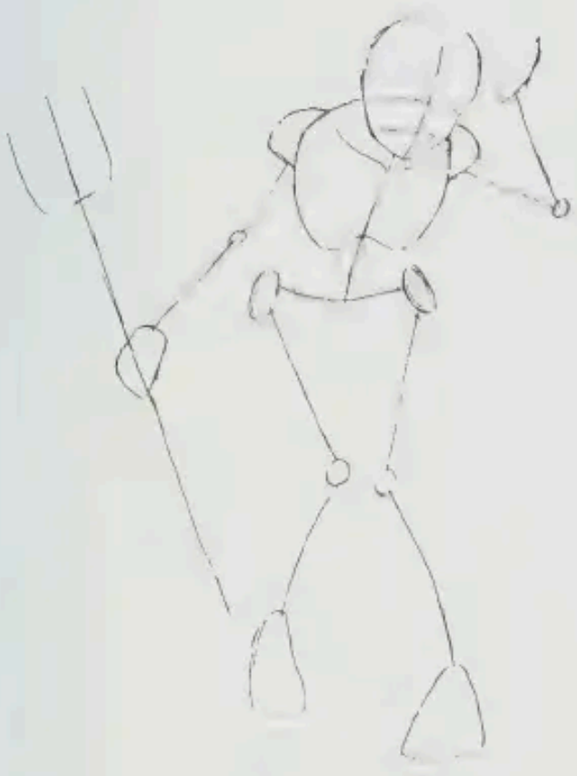
7. Finish

This illustration's chromatic range is based on the classical colors combination than usually Manga the clothing of the trade—in this case, black and white. You can, however, added a touch of color by throwing pink into the equation, which give it gives more sensuality to the elegant combination.

Farm Girl

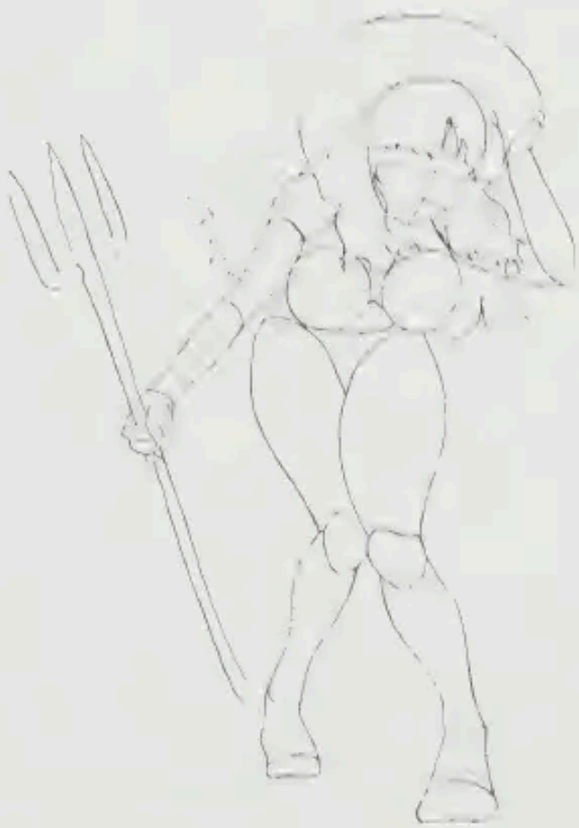
Rather than a profession let's just say we're going to portray a way of life: the farm girl. We're going to draw a beautiful, happy, and carefree country girl far removed from the roughness and sophistication of the major cities. We clearly want to draw the character as young, full of life, healthy, kind, and perhaps with freckles. Her body should be buxom, without being too chubby, and curvaceous. The most important thing is to add elements that place her in the countryside, like straw, hay, work clothes, and tools.

Key elements are in each of the sketches, like the pitchfork (some sort of wooden trident used for moving hay), straw hat and wheat. In the sketch for this example she appears lively, though lost in the moment. It seems she's holding her hat so the wind doesn't take it flying.



1. Layout

Begin by drawing the figure's internal structure in a position that's slightly different from the one in our reference sketch. In the new pose she's quite inclined, so her breasts fall forward. It's also important to correctly draw the thoracic box with relation to the hip axis.



2. Volume

Although it seems that we are looking up at her, her lowered head hides the chin area, making her forehead and hairline larger. The volume of her breasts, which are falling forward by their very weight, covers her inclined torso. When we draw her left leg in front, its volume overlaps the leg behind it.

Farm Girl

3. Anatomy

Be careful when drawing the way her leg steps forward. Her knees should be flexed, as the muscle contours overlap and she puts her weight on the front part of the foot and her toes separate with the pressure.

Drawing the torso and hip area is quite complicated, so look at her anatomy one part at a time, as if each piece is for a plastic doll. Begin with the furthest part, and add each part onto the other: pelvis, abdomen, thoracic box and breasts.

4. Line Work

Next, draw the face of a freckly girl with long, ruffled straw hair, should look kind and natural. Her clothes should match her character. For example, here she's wearing resistant and practical clothing that has been ruined by working so hard in the fields.

Her top and jeans should look very worn out and wrinkled, because of her posture. There should also be a lot of wrinkles in the area between her legs.

Farm Girl

5. Lighting

It would be logical for the farm girl's skin to be tanned by the sun, but since the atmosphere needs to be light and luminous, her skin should have very pale areas that contrast with the shaded ones. It's very clear the way the sunlight falls on her back, projecting shadows on the front of her body, not to mention the one projected on her legs from her trunk. We'll draw a highly defined shadow on the hat, and project shadows on the girl's hair.

6. Coloring

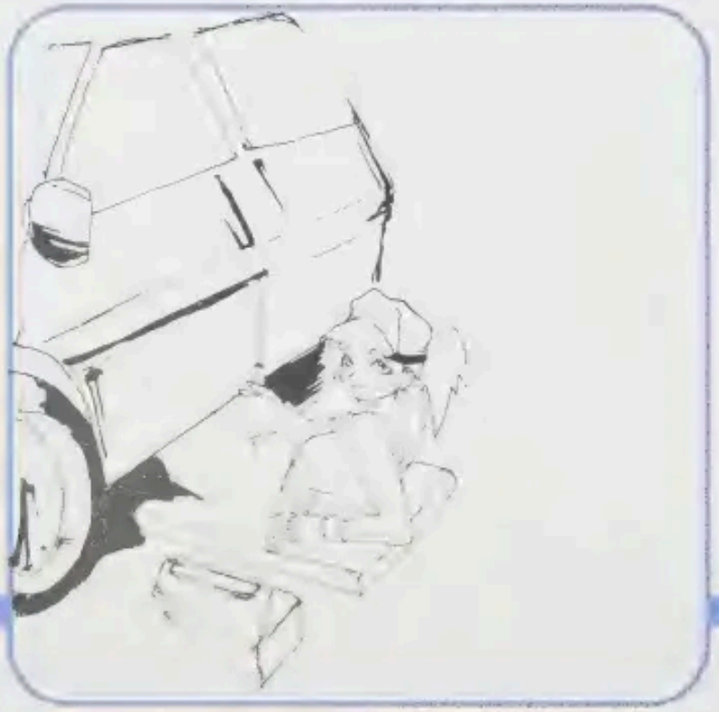
As far as color is concerned, you should note that this image allows for opportunity to recreate different textures by simply changing the black ink line for one of color. This way, you can create the illusion of realistic texture on her straw hat, jeans, and pitchfork.

7. Finish

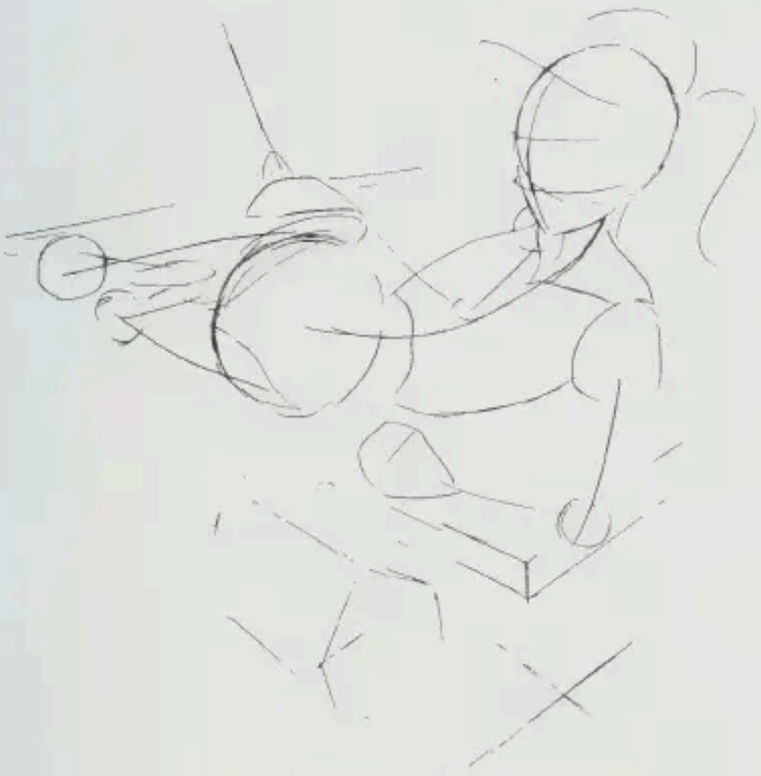
In the end it certainly is a very luminous image, in which the sunlight evokes an outdoor rural scene. All the colors have a strong yellow component, using warm tones that complement her light blue clothes well.

Mechanic

There are lots of tough girls marked by masculinity, while not being devoid of sensuality. In manga there are hundreds of girls who are mechanically-inclined. Many of them wind up inside enormous war machines or high up on powerful engines that only they are capable of tuning up.



In this example, she's a professional mechanic in her workplace, and not just a car or motorcycle repair enthusiast. She is placed beneath a car, with additional elements, like a dolly and toolbox, to give her environment more validity. We'll draw the dolly she'll lay down on with tools by her side.



1. Layout

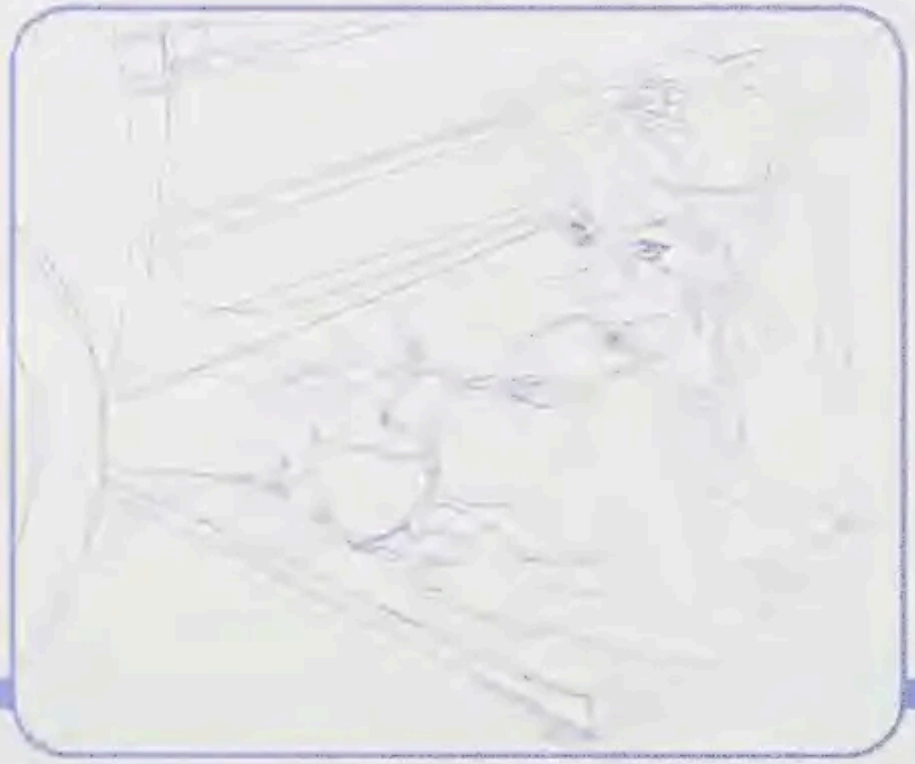
This is one of those figures where it's important that you begin by marking the relationship between the figure and the floor. Then, complete the design by sketching the dolly. A lot of foreshortening is required to show perspective, especially where her legs are hidden behind her body. At this point, you will also mark the zenithal nature of the perspective ruling over the elements of the illustration.

2. Volume

In order to grasp the volume of her figure, you should keep a few points in mind. First, there is a degree of difficulty where body parts overlap, especially because certain elements are not visible. Secondly, be aware of the fact that she is a girl with a rough personality and physical features; the muscles on her arms are the fruit of manual labor. She's not a body-builder... she's a mechanic.

3. Anatomy

It's crucial to take a character's personality into account when drawing his/her body so remember her anatomy is the fruit of manual labor. A character's body tells you about her personality, habits, everyday life, and past. Her body is supported by her right arm and bears the weight of her head and torso, while her hips and legs absorb the weight of her lowerbody. Next, draw her facial features by taking a slight zenithal perspective. This slightly raised, point of view must be maintained throughout the entire figure.

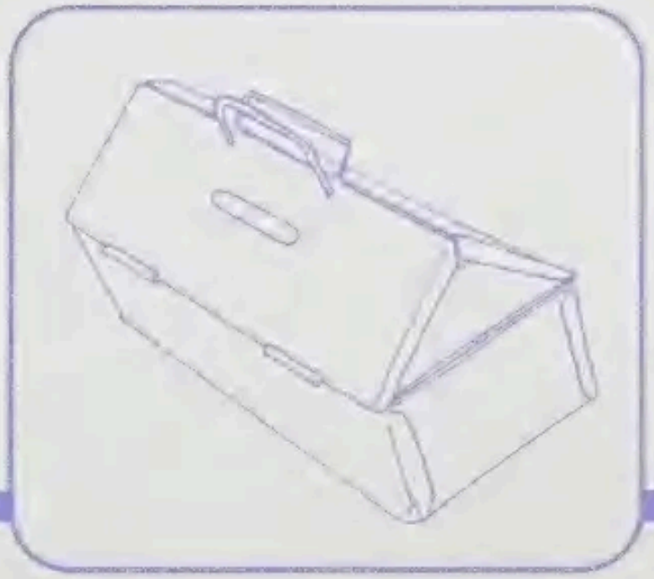


In the original sketch, the position of her head and neck did not seem natural enough, so it has been adjusted slightly to allow for a more realistic perspective.

4. Line Work

Emphasize the different textures and elements by treating their lines differently. The lines for the flesh should be a lot sweeter and sinuous. Then, use angular lines for her clothing, ones that highlight the volume created by her pockets, wrinkles and, the knot of her sleeves. Finally, detail the seams and zippers to make her cloths more realistic. Her work gloves should make her hands look slightly larger.

You must take into account the different elements that round out the composition, and make sure they're in harmony. In this scene, she has a screwdriver and toolbox. When drawing the toolbox, it's important to keep the general perspective in mind and place it correctly on the floor.



Mechanic

5. Lighting

In this image light falls on the elements from above, creating shadows on the lower part of each object. In the same vain, the shadows of her body are projected onto the dolly, while the shadows of her hair and the bill of her hat fall on her face.

6. Coloring

Keep the concept of reflection in mind when you paint chromatic plastics and metals. For example, the colors from her clothing, the toolbox, and the body of the vehicle are all reflected onto the hubcap and rims.

7. Finish

Now that the illustration is finished, you can see how the girl's warm, skin color stands out against the colder and darker elements surrounding her. This marks boundary between live flesh and cold metal or plastic. The floor follows the same logic, it is a dark gray, with dark blue shadows placed like blended patches, to give it a cement-like texture.

Pop Star

Life is so hard for these girls, escaping the most lascivious paparazzi, morbid producers, and harmful fans. And, who hasn't dreamed of holding one's idol in their arms and doing whatever you please with him or her? Dreaming is for free, and these twenty-first century queens always try to make it easier for you. All you have to do is look at their album covers or listen to their lyrics. And, you'll see why...

The basic idea is to create a scene worthy of an album cover. You want simple pose that suggests more than you can see, which is why this example works well. She's only wearing jeans, but the look she gives plays an important role.

1. Layout

Start out by drawing her head, then draw the line of the spine to mark the twisting of her trunk. Now, you should have the base from which you can orientate the rest of her body.

2. Volume

At this phase, differentiate the parts that face the spectator. Think about the shape of her arms and legs. And lightly sketch the volume and movement of her hair.

Pop Star

3. Anatomy

Clean and clear lines, as well as slightly modulated strokes are imperative. A poorly placed or careless line would take sensuality out of the illustration. When drawing her face, you should mark her eyes distinctly.

Sometimes it is easier to see the twist and shape of a figure's back when you remove the arms. Here, you can see the finely curved lines that simulate flesh, thus making the image tangible and believable.

4. Line Work

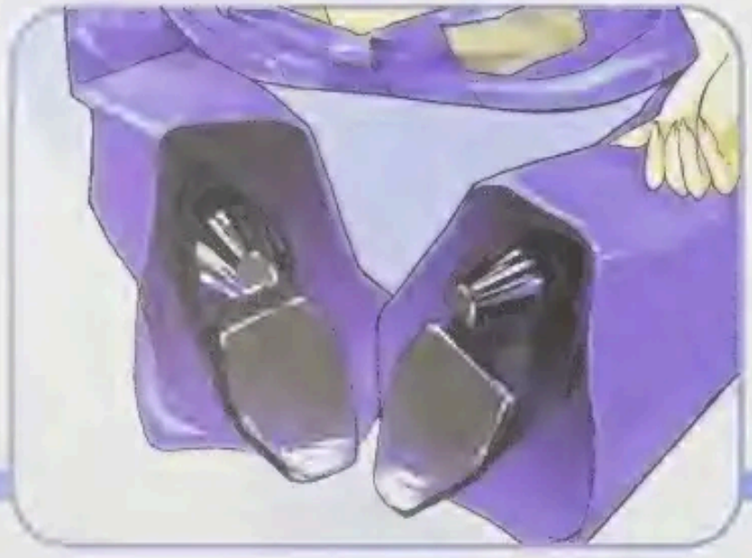
Anatomically, this exercise is pretty basic. Now, it's just a matter of polishing the lines and creating a realistic shape for her jeans. Except for the areas that fit tightly around her body, use angular lines for the rest of the jeans, giving them a sense of stiffness.

For reference (and on a seperate paper), draw her hand seen from the other side. This way you can see how to draw it and have a better idea how to place the microphone.

Pop Star

5. Lighting

Just like the anatomy, the shades of her skin should be basic. This creates more of a studio look with clean colors. It is best to model the shapes to follow the flesh of her body, while playing with her twisting motion.

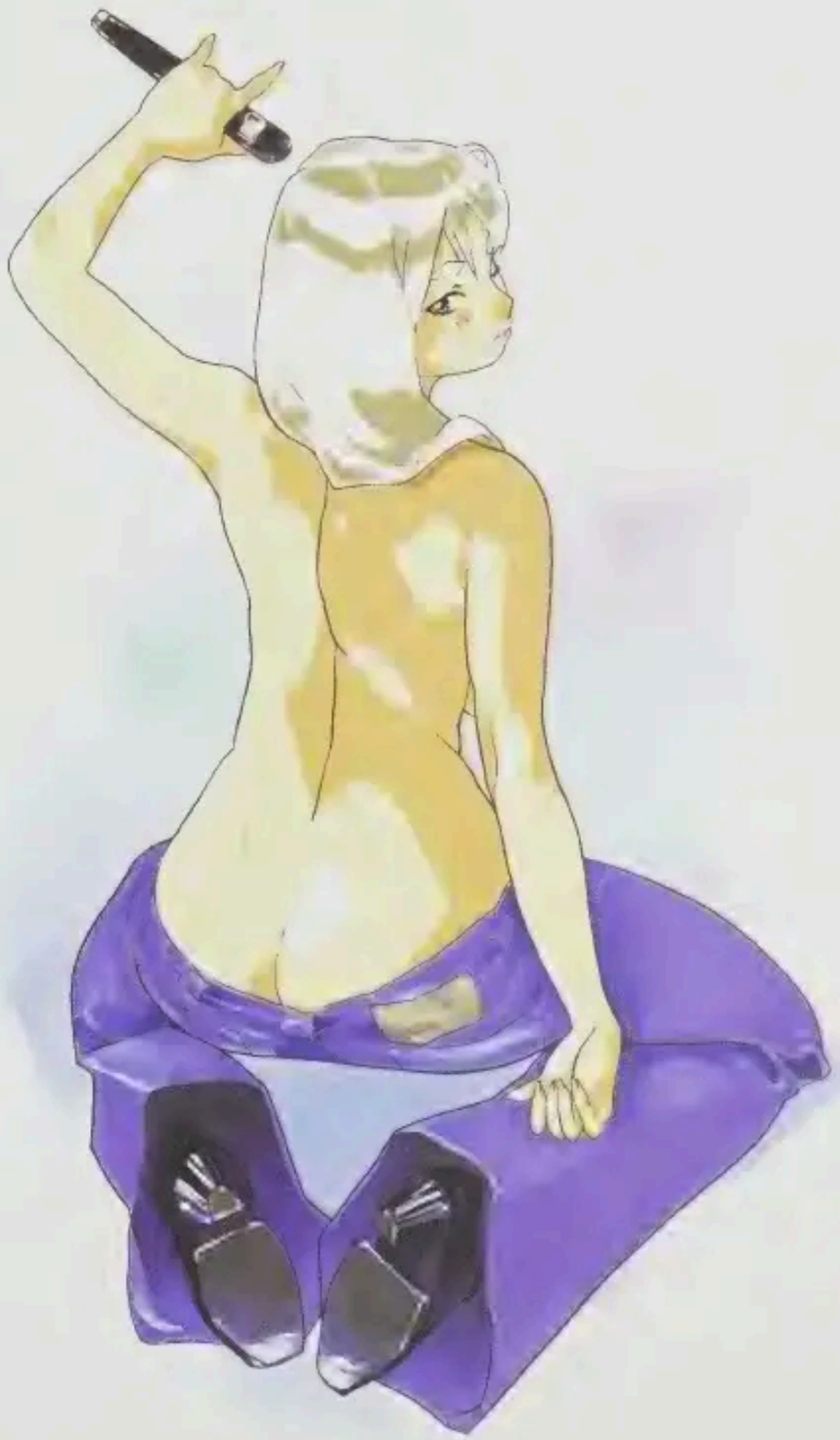


6. Coloring

Treat her jeans, boots and microphone in a more pictorial way; the contrast between her body and clothes makes the image even more realistic. First, create a flat color base for the jeans and color the boots black. Then, with very contrasting colors, add light to the boots and make them chromatic. Do the same to create the illusion of detail and texture on her jeans.

7. Finish

Her warm skin tones contrast with the colder elements in the drawing, which highlights her body even more. Some soft touches in the background can be applied to mask her or create a simple backdrop, therefore making it look even more like a studio photograph.



Lifeguard

We're going to be a little creative with this illustration to make it more attractive and relate the figure to the setting. Rather than drawing the typical image of a lifeguard running toward the water, the goal is to create a more twisted and embarrassing situation her. With the help of a simple octopus and crab, you can have them stick to her body or remove her bikini. It's absurd, but it's also fun.

This image is very chaotic and dynamic with a pronounced perspective from floor level, where you can see the naughty crab escaping with her bathing suit. When you add up the various factor, you have the perfect composition.

1. Layout

When dealing with the figure's base structure, you'll need to draw the spine curve, in the form of an S, to mark the oppositional play between her shoulder axis and hips as her body turns. You'll also want to put one leg in front, bringing her foot noticeably closer.

2. Volume

In the volume drawing, you must note the position of the thoracic box with relation to the pelvic box, which stand opposite one another. You should also make sure the leg that moves forward increases in size, and covers the other leg correctly. Then, draw the octopus, clinging to the girl's breasts, and the crab in their proper positions.

3. Anatomy

Since the tentacles are clinging to her breasts, they won't be affected much by motion. You will have to depict motion in relation to her hair, which accompanies the inertia of her movements. On another note, the curvaceous shape of her legs gives her figure a dynamic rhythm.

Seen from floor level, the foot that's placed forward is difficult to draw because you see the sole and tips of her toes, as well as the upper bridge that connects with the ankles. To make it easier, draw the parts one by one, from the bone structure to the heel, to the tips of her toes.

The crab in the drawing is more realistic, rather than a simplified caricature, so use the sketch as (left) a reference. It is also in the position you see in the illustration.

4. Line Work

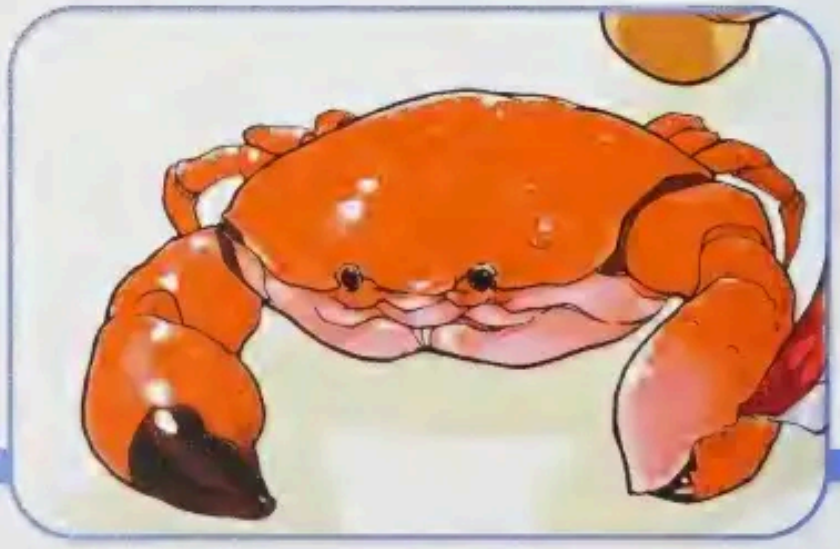
Afterwards, define the shape of the crab escaping with the bikini bottom and the clinging octopus. The tentacles grab and flatten her breasts, while also covering them. Next, add elements like your typical rescue float, making sure they accompany the figure's movement, forcing us to draw the shape in perspective.

5. Lighting

From the glint of sun shining on the girl's head, you can see the sun is coming down perpendicularly from above, so draw some shaded contours along the bottom of some of the volumes, especially on the sole of the foot, while putting the darkest shading under her hair.

6. Coloring

Color helps us define the animals better, especially the way their surface looks. The wet, slippery flesh of the octopus and the crab shell are wellcrafted, drawn with fine white lines and a few drops of light. By adding heavy reflection, you can give them a wet look, as if they've just come out of the water.



7. Finish

The finished image as a whole is quite luminous. The clear, baby blue sky combines well with the bright colors of her skin and the saturated reds of the animals and accessories.

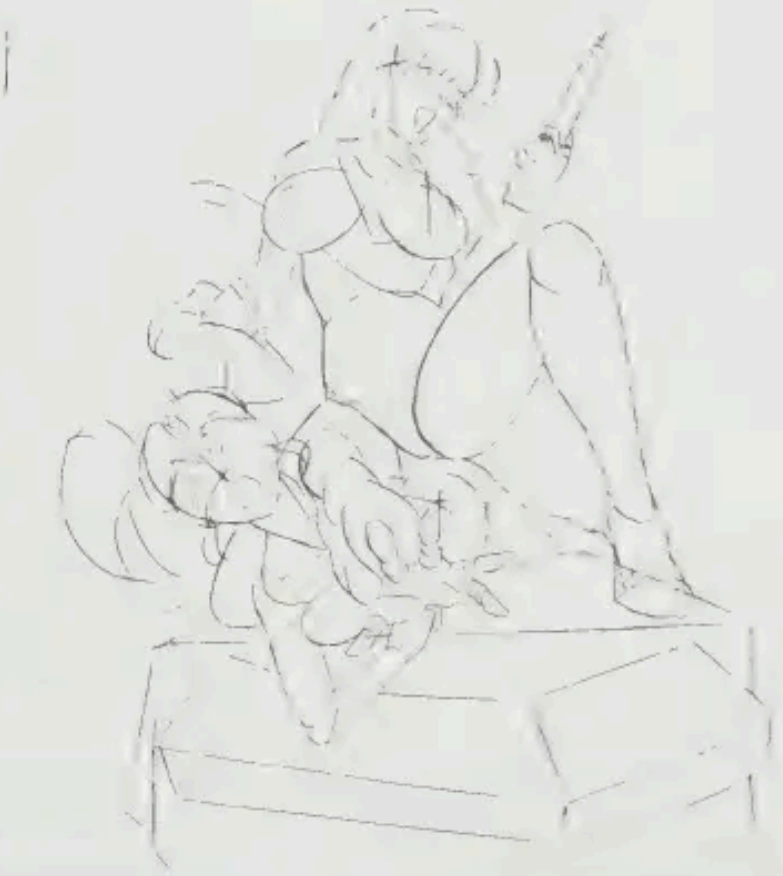
Nurse

There aren't many professions that leave us as naked and defenseless, as those in the field of medicine. Nor are there many with more fans and detractors than nursing. At times, they're monstrous creatures capable of relocating a bone before you can bat an eyelash, and at other times they are innocent angelic apprentices at the mercy of filthy and inconsiderate doctors and patients.

We've wanted to find a hybrid—a sweet wrapping for a sick and sinister mind—a nurse that wants to hurt a patient. We chose the sketch with a classical triangular composition, which never fails, and the drawing with the most interesting perspective to study.

1. Layout

The first thing you'll have to do is sketch the triangular composition. You can begin by drawing the operating table and the girls, that way it'll be easier to have them lean on a real surface. First, draw the girl lying down to make sure you have enough room for the other nurse between her legs. Be careful when foreshortening the patients arm and mind the nurse's body language, especially using the curve of her spine. The nurse will also need foreshortening; the most exaggerated feature will be her left leg, which is almost in the front of the patient.



2. Volume

When adding volume to the bodies, pay attention to where they touch each other. (We've been a little naughty and played with their buttocks in the center of the composition). Use perspective for the geometric development of the volumes to ensure you have the correct anatomy later. At this stage, it is very important not to lose the gesture we've chosen when inlaying the figures or their movement will be affected. Next, inlay additional accessories, like a stethoscope, needle, or even a cushion, to emphasize the girl's intent on escaping.

3. Anatomy

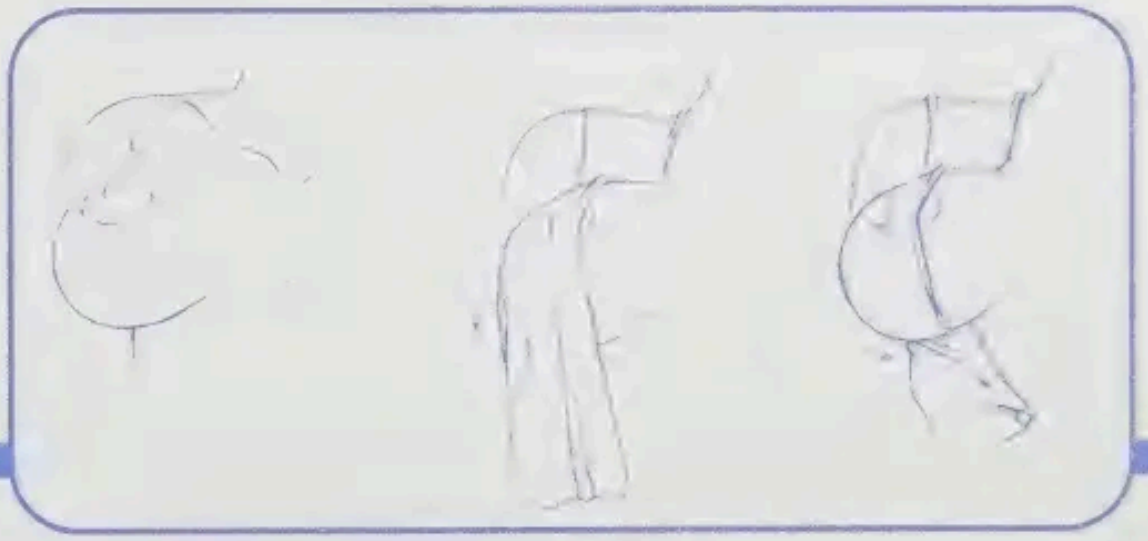
To draw this correctly it is absolutely necessary that you place the anatomy in perspective. As in previous cases, there are areas that are hidden behind other anatomical features. The most convenient way is to draw them as if it were an x-ray. This way you can be sure you're doing it right. It's also important to understand how the different body parts react to pressure, such as the patient's breasts, which are crushed in the illustration.

When foreshortening their closely, overlapping limbs, it is important to understand that they appear larger as a result of perspective.

4. Line Work

It's time to dress the setting and characters. After all, clothing is an element that adds eroticism to any compositions, because, frankly, full nudity often ends up being pretty mediocre. In this case, the character's lingerie is important for both its presence and its absence. On one hand, we see the delicate lingerie of the patient up close, which is coming off in her violent desire to escape, and we can deduce that her bra will soon move from its proper place. In addition, the nurse's tight and unorthodox uniform allows us to see the breasts of this sassy health worker.

Making clothes fit tightly is a recurring trick to "show without showing," which is often the base of eroticism and insinuation. This way, you highlight their bountiful bosoms. Next we'll see what happens when we separate their buttocks from touching each other's.



5. Lighting

Here, you'll create a clear contrast between lit areas and those that have shadows cast over them. Doing this adds depth and will make the setting more realistic. Start by projecting the shadows over their bodies and the operating table. Then, add volume to the sheet being stepped on and the girl's horrified expression. In the area where their buttocks meet, remove a line and the transition now will be limited to their body tones. This heightens the perception of support on one side, in addition to the natural out-of-focus effect produced by the shade.

6. Coloring

The needle's texture will look more realistic if you paint its contours, then add highlights over the color of the injection.

7. Finish

Create a clear contrast within the chromatic range for each of our characters; more tender colors for the victim, and more acidic ones for the psycho nurse. The nurse's uniform looks more realistic when you combine bright yellow for the light areas and soft blue for the shade. Finish the image by coloring in the background.

Cowgirl

What do you say we try to draw the exuberant beauty from the Wild West? The image should be something daring and wild; we thought a high-angle shot of an explosive and curvaceous girl mounted on a mechanical bull would be perfect. Seeing her from above adds intensity to the scene.

This sketch fits best as a vertical composition, and it's the one that lets us play the most with the bull's head. The mechanical bull isn't mere object. It can lend motion and personality to the image, depending on whether you want to give it an aggressive or comic expression. Being in the foreground makes it more prominent, in addition to marking perspective lines with very heavy foreshortening.

1. Layout

The first thing you'll draw is a sketch of the mechanical bull, where you'll pay attention to its deformation from the foreshortening of our perspective. The girl has to be drawn to adapt to the bull, especially the way her legs grip its sides. Her spine arches on a pronounced curve, making it a dynamic pose.

2. Volume

At this stage, the bull is already totally defined. The shape of her legs is reinforced by drastically reducing the volume of the lower part (from the knee to the foot), as well as the leg that's farther away.

Cowgirl

3. Anatomy

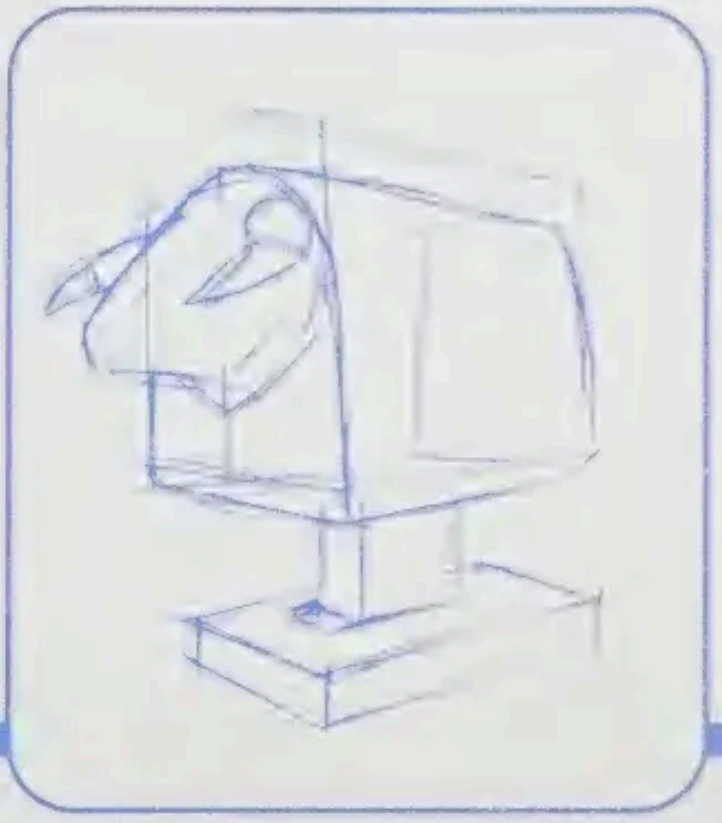
Now, pay special attention to your sketch, preferably using fluid, curved lines for the girl's body. This way you'll make her flesh look more natural, with soft and malleable volumes.

Although it won't be seen in the final drawing, the entire right leg which will be hidden behind the mechanical bull. This will help you see how she would raise her leg and knee, depending on where she's resting her foot. You should make a reference for volume, and then draw the foot, trying to imagine the bull's body.

In erotic drawing it's good to use simple and clear shapes and not saturate the image with the lines. A detailed bull would steal attention away from the girl, which would definitely be a problem.

4. Line work

Since one of the requirements of this drawing is to draw the character with little clothing, we'll have to take maximum advantage of the few articles she's wearing. And a cowgirl's attire is based on two important elements: boots and a cowboy hat, which just happen to be suggestive accessories.



Cowgirl

5. Lighting

Considering the girl's shape is based on fluid, curved lines, draw the contours of the shading with sinuous curves, to help make her flesh look soft. The shadows begin under her breasts and go down along the curve of her trunk, as you can see in the middle of her abdomen.

6. Coloring

To complete the composition, draw a background framed by a horseshoe. You can create the background easily on computer and then combine it with the horseshoe's silhouette. In order to do this, cover or "mask" the cowgirl's silhouette and horseshoe, and then work with the colors on top. When you remove the masking protection the color will be within the lines of the silhouette.

7. Finish

In this case, color choice is pretty evident: ochre and earth tones evoke the hot, arid desert. Only use warm colors for the girl and background, while the bull should be more pale and discreet to balance out the image. And, just so it doesn't seem too dull we've gone and given the girl bright red hair, making her look wild in the process.

After Class

Teacher

Volleyball Player

Gymnast

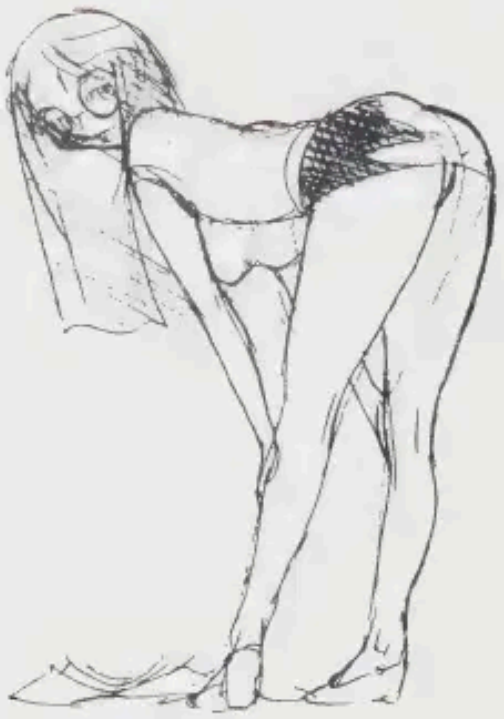
Cheerleader

Basketball Player

Young Couple

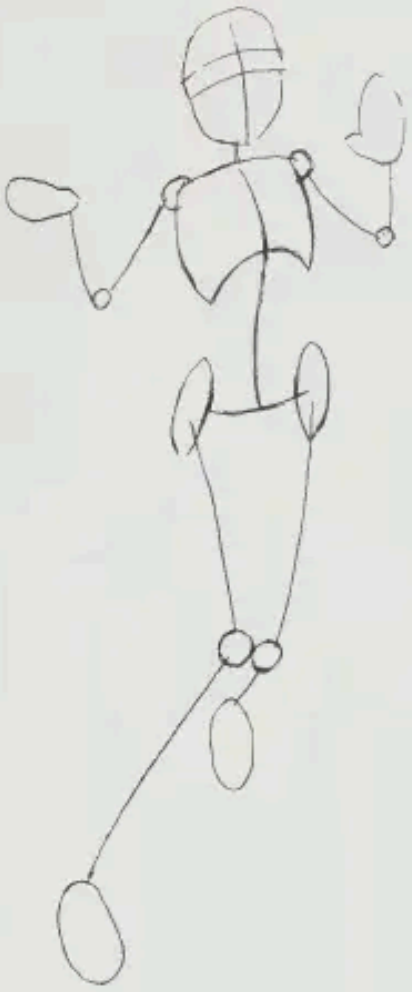
Locker Rooms

Teacher



The sexy teacher who drives her students crazy is a recurring theme in manga, where readers tend to easily identify with students. There are two basic types of characters which determine different personalities. One being the mature and experienced woman, conscious of the effect her curves have on her students and co-workers. She is usually extroverted, dominant, and very provocative. The other is novice, young, and insecure. This woman isn't very conscious of her beauty; actually, she might even have a bit of a complex.

We'll choose the novice since it's more fun to put her in an embarrassing situation in front of her class. After all, she's a bit clumsy and still not comfortable in her shoes; she just might slip and send the papers in her hand flying.



1. Layout

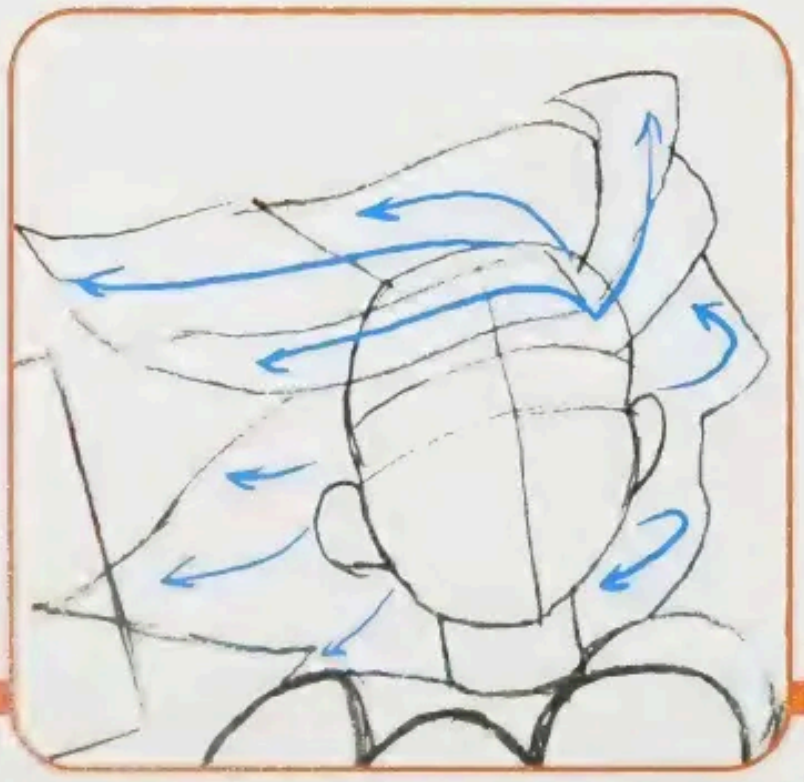
To reflect that she has lost control over the situation, sketch the figure's base structure in a clearly unbalanced position, showing how she loses her footing. Her back should curve sharply and her legs should bend, dropping her knees.

2. Volume

When drawing volume, it's important to figure out the positioning of her feet to show how she loses balance and falls forward. You demonstrate this best with the leg that is stuck behind her by joining the knees when bending her legs.

3. Anatomy

As a result of the unexpected motion, her breasts get displaced and follow her body's inertia. Drawing the hand that is holding the folder may be difficult. First, you should make a reference of the rectangular folder and adapt her finger positioning to it. Afterwards, touch-up the contours of the fingers, and make them more defined.



Her hair movement, and the way she tilts her head back, is drawn to follow the rhythm of her body. You should also consider the effect that wind and inertia have on her hair. To draw her locks, send them out in different directions, depending on where they are on her head, but use a common point of origin (hair line) on outwards (towards the ends).

4. Line Work

You want to represent a dynamic scene, where papers are sent flying by the same gust of wind raising her skirt. Her hair, dress, and papers all move about in an uncontrolled manner, helping to reflect the scene's chaos.

Touch-up the drawing with her panties so that the contour creates a little more volume. Then, add a friendly bear to make the illustration more comical.

Teacher

5. Lighting

Light comes from various directions in this image, like it would in a closed place such as a school. Start shading by marking the insides of each appendage, especially under her skirt and hair. Then, make her breasts solid by shading below them. Finally, add diminishing shade to the folders, thus making them more realistic.

6. Coloring

To give more emphasis to specific elements in the image, try to substitute the black lines for colored ones, and apply transparency effects. The panties gain a lot of attention with the color outline, and the crystal of her glasses now appear transparent.

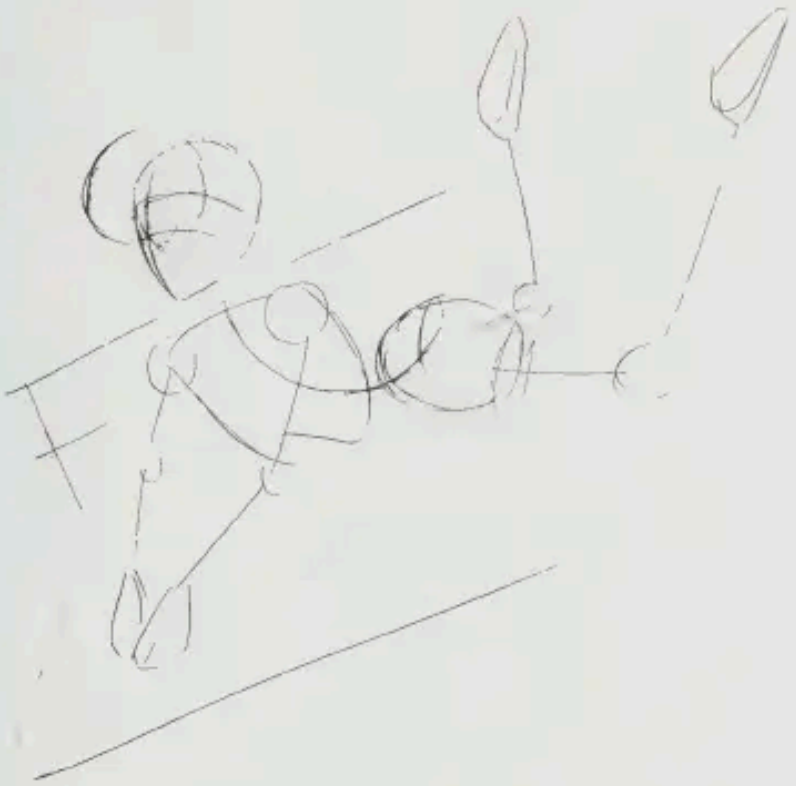
7. Finish

The lifting of her skirt reveals a pleasant surprise; the teacher is wearing teeny-girl panties! This is the real her... although she might wear discreet clothes in dull colors. Beneath that formal façade is a sweet girl with fun pictures on her sexy underwear. When coloring the image, make sure to highlight the contrast between these articles of clothing.

Volleyball Player

What is more tender and playful than a clumsy girl? Perhaps that clumsiness is the fruit of her vanity? This time we draw the result of a bad "rebound" in a volleyball game. Girls' volleyball is one of the sports exploited most in manga; both in series especially devoted to sports, as well as others that are more geared to children. We had to find a good way to strip her down, so we came up with the idea of the ball uncovering our young athlete.

We settled on the ball to the face for various reasons, one of them being it's the funniest and humor always plays an important role in eroticism. Besides, it'll allow us to draw different faces and action-filled poses.



1. Layout

Although the figure is flying in the air, you still must respect its relation to the ground and space. Generally speaking, there's always a ground and sometimes gravity! The arch of her back marks the composition, as well as her figure's position. To place her arms correctly, pay attention to the space remaining between them, which happen to be her breasts. The most obvious foreshortening is on her left leg; so, pay close attention to the positioning of her knees, which open slightly outwards.

2. Volume

If you continue with her legs, you must also look at the position of her feet; the soles are slightly tilted and foreshortened. The bulk of her torso will cover part of her hips and these, in turn, will almost completely hide her right thigh. Look for the correct placement of her shoulders and arms, adjust them to a position that is ready to receive the ball. It's of utmost importance to pay attention to the placement of her hands, if you want to make her look like she can really play volleyball. It doesn't matter if her face gets hidden behind the ball; draw it anyway.

Volleyball Player

3. Anatomy

Generally speaking, she has an athletic body with strong arms and legs, but do not give her too much muscle; she's not a body-builder. Where you should go into greater detail is on her hands, which are important. Look for a position that reminds you of a dig. She is a proud player, who shouldn't be looking at the camera but minding where the ball is going.

This is the result of not paying attention. It's important that you, on the other hand, do pay attention and adjust the position of her facial elements to know, with certainty, that her face is hidden behind the ball. Look at the effects of the ball smashing into her and how her hair and body react.

4. Line Work

Complete the drawing with her volleyball uniform, shorts, and shirt. And while you're at it, you can also add a little more personality by giving her some wristbands. Now, it's time to pay attention to the ball's movement.

Here, is another play for animation. The ball comes from below, and makes its way between her breasts and onto her face. Very carefully, emphasize the wrinkles on her shirt, which are produced by the ball's movement. After the impact, her breasts should return to their place, but you still can influence what's happened to her bra strap.

Volleyball Player

5. Lighting

The lighting is strong and zenithal, as it would be on a volleyball court. The largest shadow is projected on her breasts by her outstretched shirt. There is some light reflection on her back and neck, which add greater depth.

6. Coloring

You can also project her shadow on the floor by drawing her silhouette. The lines on the floor are done directly in color, so is the beam representing the ball's trajectory. The beam should be very smooth, almost transparent, and less opaque than the rest of the drawing.

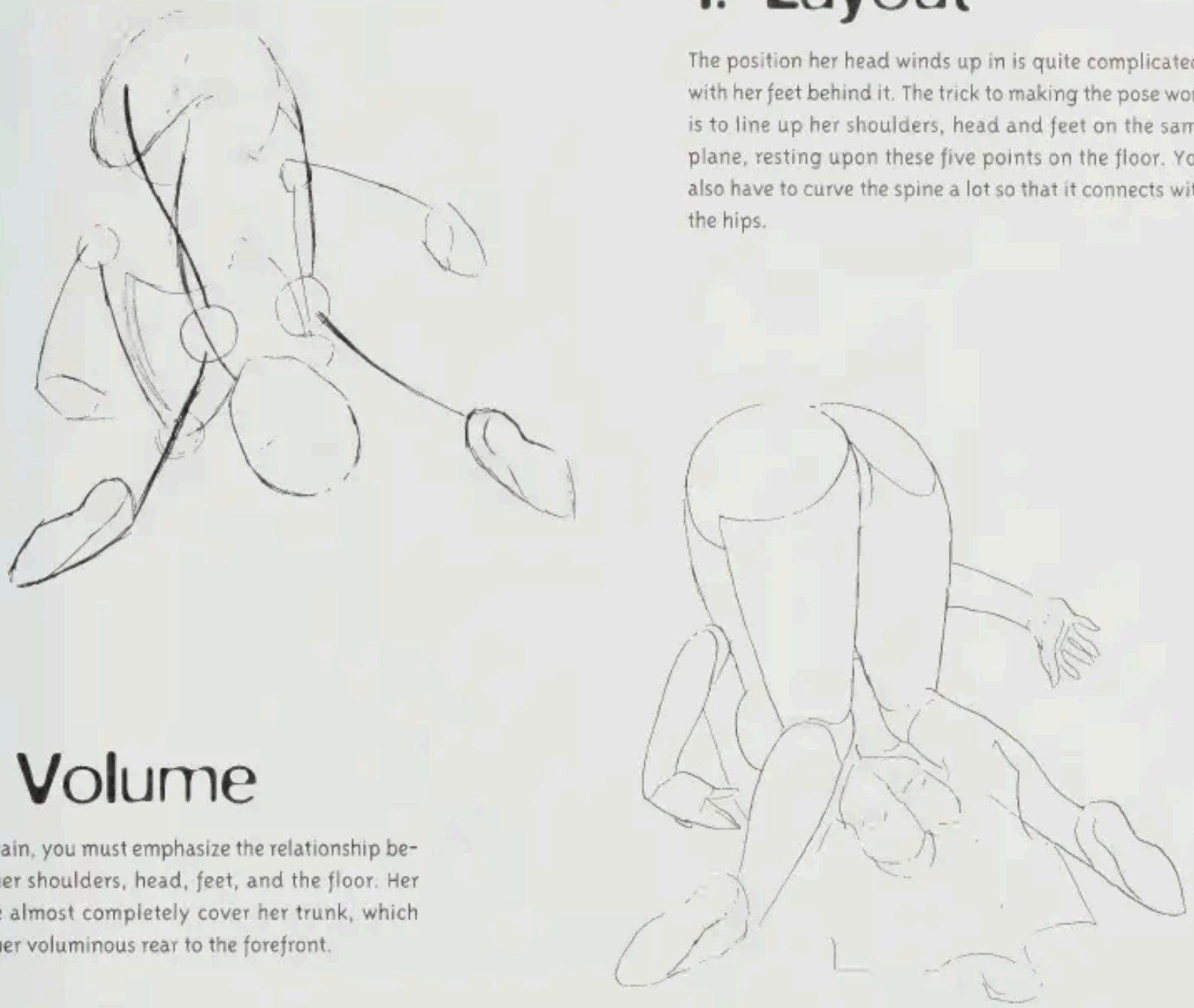
7. Finish

You can continue with the contrast marked by the potent zenithal light, and highlight depth by fading the line marking the court.

Gymnast

Since a gymnast's outfit is quite simple, all we need to do is add a couple of props to complete the atmosphere. Each rhythmic gymnastic exercise has its own object to make it more difficult, and it takes a specialist to master one. Drawing some of these objects (balls, ribbons, hoops...) and a wood floor in the background is all we need to complete the scene.

Well, well... Rhythmic gymnastics is harder than we imagined! Our little friend has gotten all tied up in the ribbon she was trying to use during a complicated exercise. Rather than performing to the music playing, she made a couple of strange turns and wound up in this state, totally immobilized (left).



1. Layout

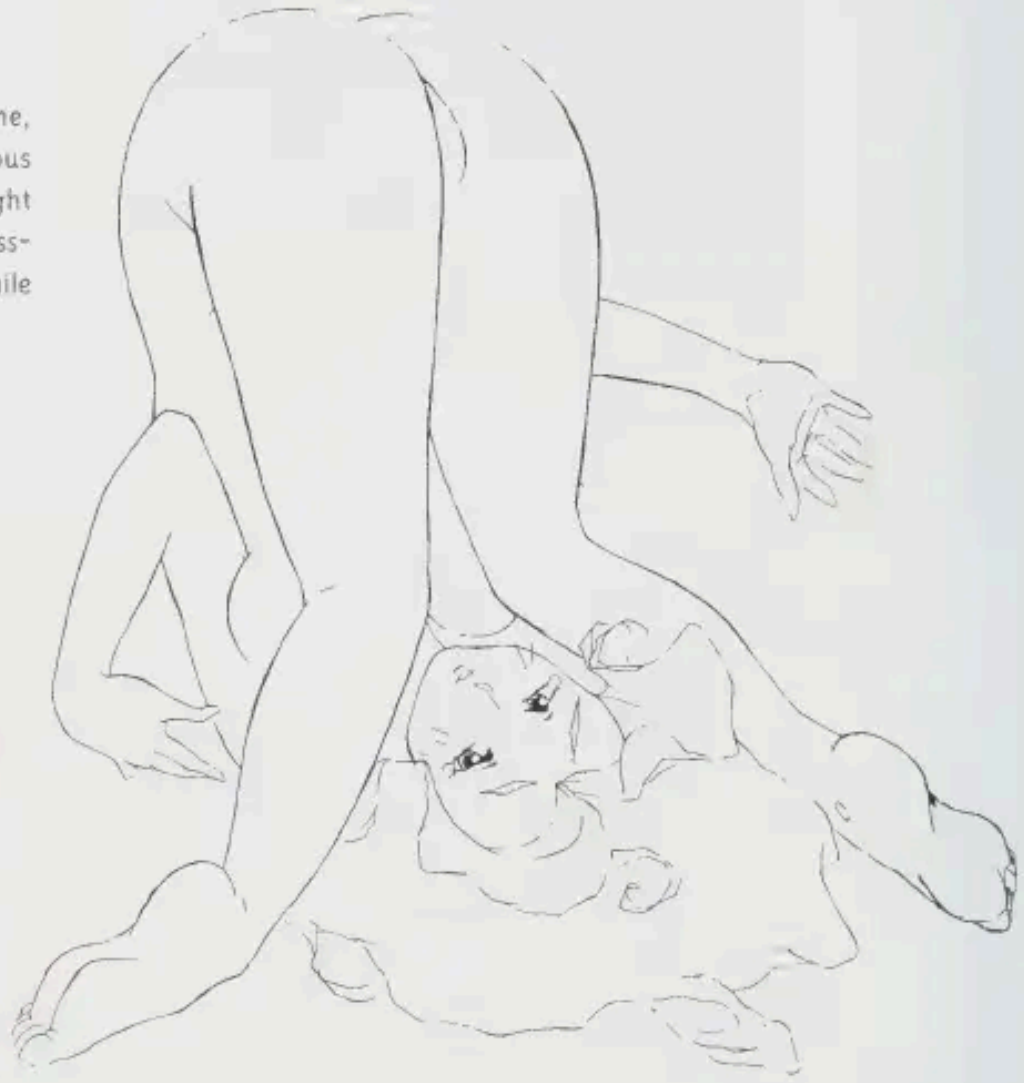
The position her head winds up in is quite complicated, with her feet behind it. The trick to making the pose work is to line up her shoulders, head and feet on the same plane, resting upon these five points on the floor. You also have to curve the spine a lot so that it connects with the hips.

2. Volume

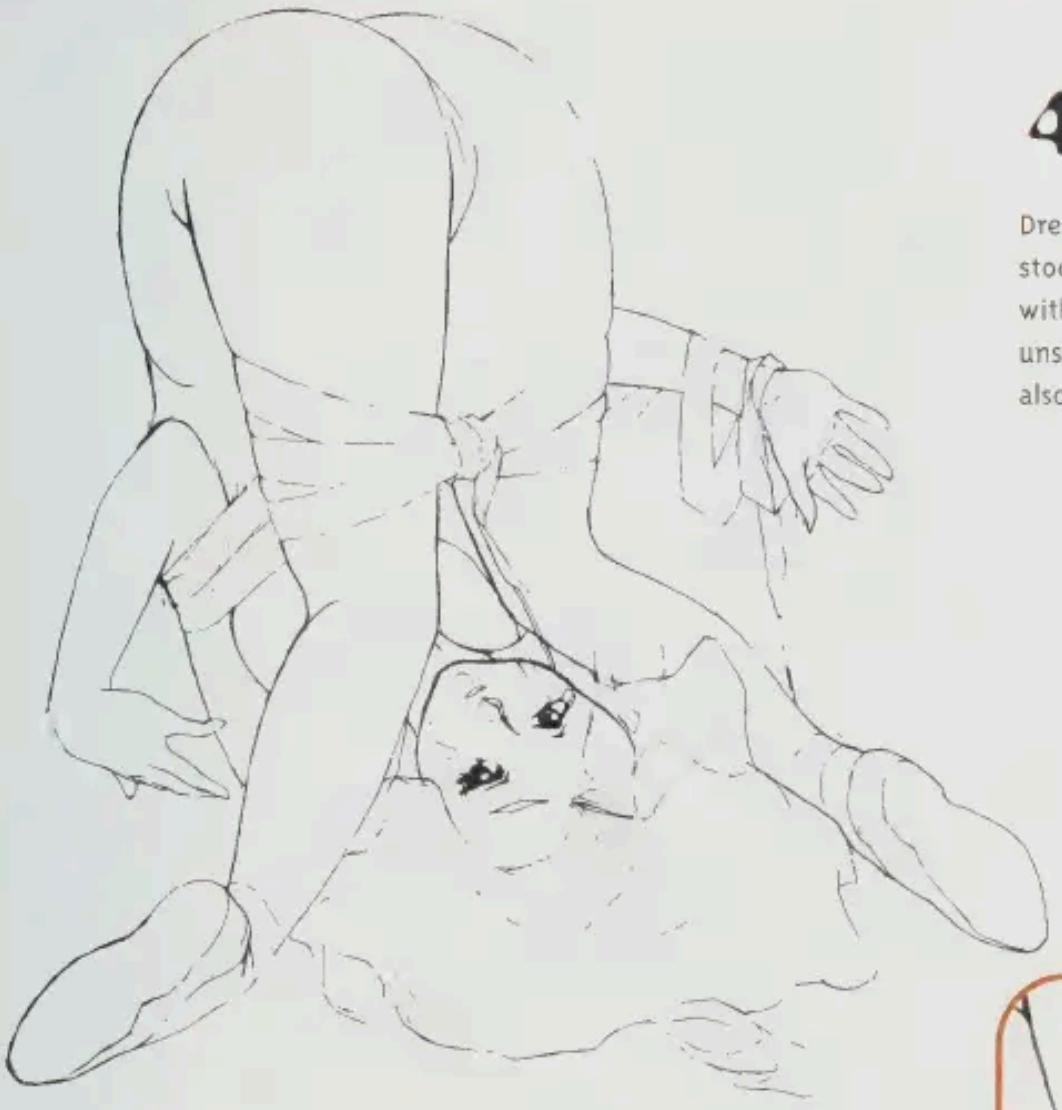
Once again, you must emphasize the relationship between her shoulders, head, feet, and the floor. Her legs are almost completely cover her trunk, which brings her voluminous rear to the forefront.

3. Anatomy

Without straying much from our reference volume, smoothen her shapes by drawing them with sinuous lines. In this position, her breasts should fall straight down with the force of gravity, but since they are pressing against her legs they should spill out the sides, while also maintaining their roundness.



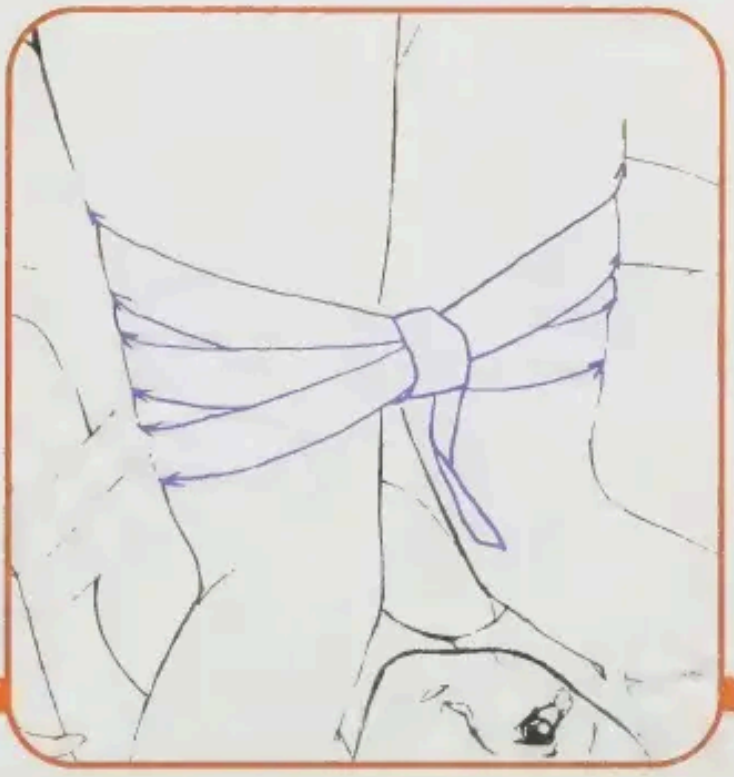
To see where to put her trunk and the position of her breasts, we can make a model of her disfigured body like this one, we'll take out the parts in front blocking our vision, leaving ourselves with the parts in the rear.



4. Line Work

Dress her in classic rhythmic gymnastics attire: tights, stockings and simple sneakers. Drawing her wavy hair with irregular lines makes her face look fragile and unstable, which goes well with the situation. You should also draw tears forming in her eyes to reinforce this idea.

The ribbon should be drawn to fit tightly around her legs, tracing the volumes it covers. The wrapping creates small bulges form where the ribbon cuts into her thighs.



5. Lighting

You can add depth by drawing shadows between her trunk and legs according to the way they overlap. Light falls on her rear, and from there on down shadows are projected with greater density. Her neck area is completely covered in medium and heavy shade.

6. Coloring

The ribbon will seem thinner and lighter if you use a color border instead of ink. Lighten it up until it almost disappears under the heavy reflection on the outline of her arm.

7. Finish

The illustration ends up moderately toned in light and discreet colors. One might note how easy it is to draw a background with a few simple parallel lines in perspective, and then filling them in with color.

Cheerleader

What would a college be without cheerleaders? You can even find American cheerleaders in manga. We'll put the girl in a relaxed position to give the image a sensual touch. She is stretched out, tired and sweaty, but happy with what she's accomplished. Isn't that what cheerleaders are supposed to do?

Of all our sketches, this is the one closest to our ideal, while the other sketches are flatter and cruder. The perspective reinforces the proximity between her and us. The pronounced foreshortening highlights her attributes.

1. Layout

You have to subdue the dynamic lines of her body to perspective. In this case, bend the arch of her back according to her posture. Afterwards, adjust the proportions of her body according to the perspective.

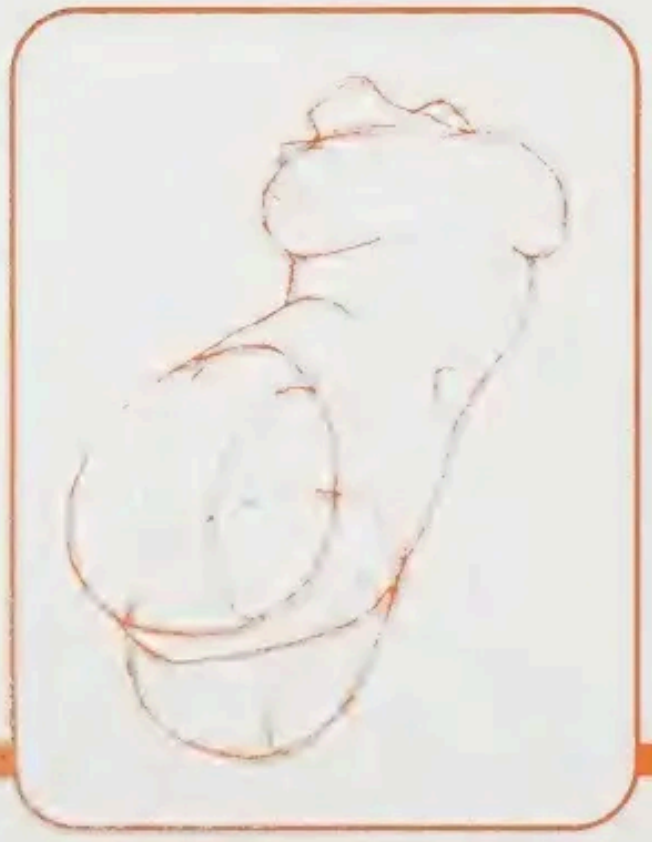
2. Volume

Now it's time to adjust the figure's volumes. This will help you place greater emphasis on shape. A clear example being how the size of the nearer pom-pom differs from the one further away.

Cheerleader

3. Anatomy

At this stage, playing with your lines is crucial to maintaining your base sketch. Use fine, graceful, and uncomplicated lines in the far part of the drawing, and thicker lines with greater detail in the part that's nearest us.

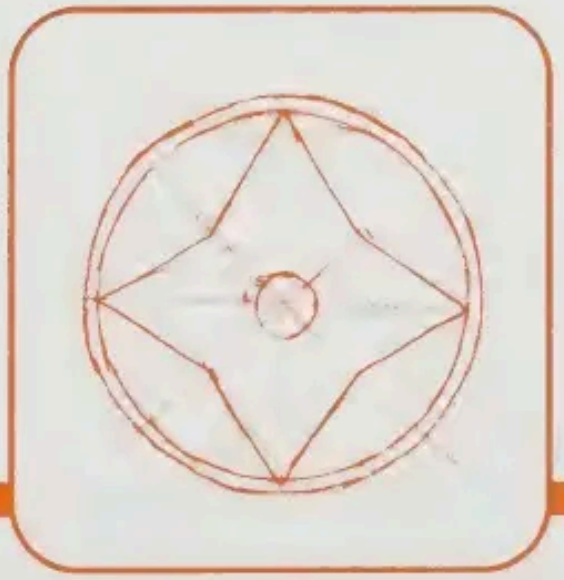


Here is an example of how to draw her hips. This will help you understand the placement of her legs.

4. Line Work

Everybody knows what a cheerleader's outfit looks like, but don't skimp out on adding elements. They give more room to play with the scene: a body hugging top, two pom-poms and, best of all, the way her skirt falls on the parquet. Try to follow the anatomical lines closely.

Since the sneakers are the closest element you can make the drawing more realistic by giving them greater detail. In this case, give her sneakers a logo. Notice how the volume is adjusted.



5. Lighting

Here the light comes from an area above her, so mark the areas where there's the most light and shade. Then, try to adjust the volume of light and shade to indicate how close they are to the floodlight.

6. Coloring

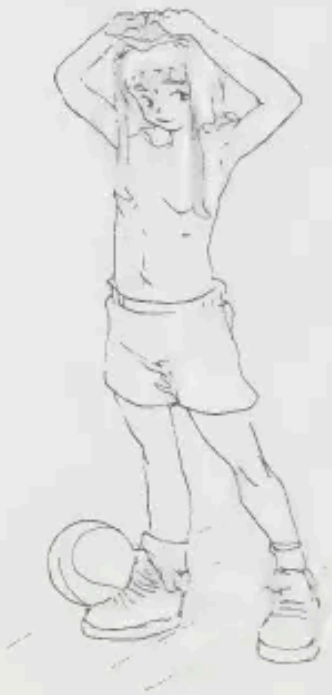
First, draw a simple parquet floor with parallel lines following the given perspective. Once you've done this, give the parquet a more manual treatment. A simple color base that's not too intense will help. On top of it, add rub marks from either her skin or another element to show the light that is being reflected onto it. The more intense the color, the lighter the mark.

7. Finish

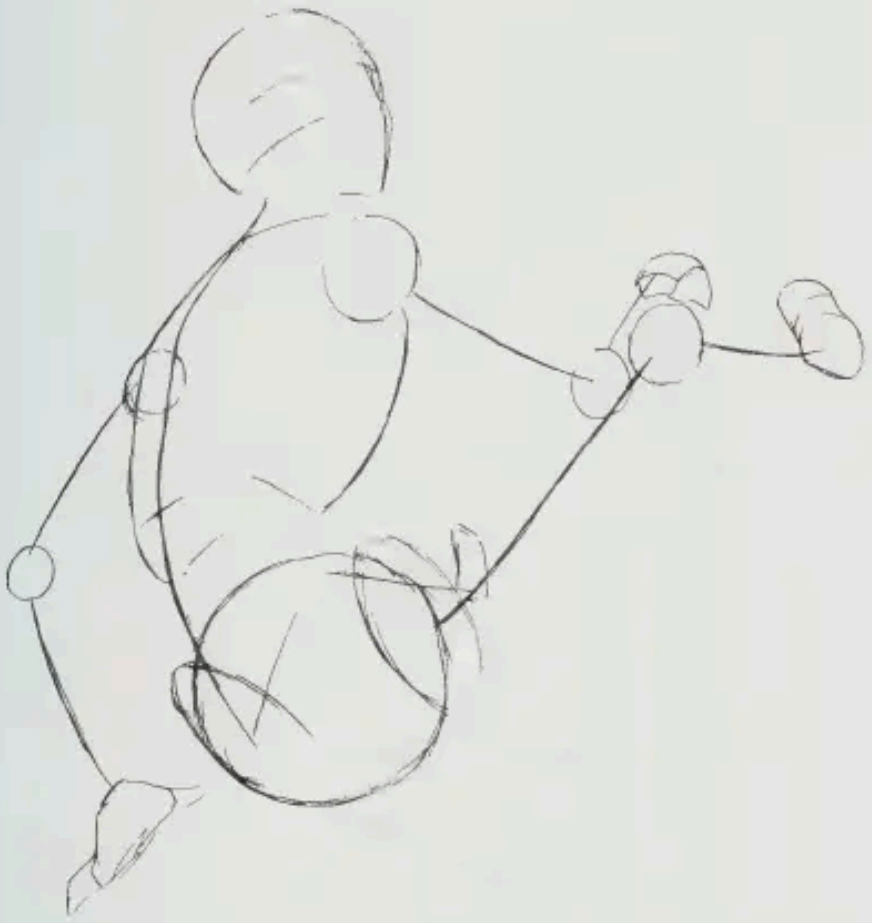
To tone down depth, use tones that are more intense and accentuated. Project a bit of light on her top to lighten it up, while giving her sneakers more shade. For this same reason, her skirt and the soles of her sneakers are darker. Lastly, take a look at her pom-poms, and eliminate the ink border to emphasize and differentiate the two elements of the same color because they are at different distances.

Basketball Player

This boy is a young basketball stud who trains hard, giving it his all on the court. We could think up a scene where you see him as an introverted kid who is surprised at a specific moment, or in the midst of playing when he has an embarrassing accident. Or, we could catch him by chance, when he's having a rest after training hard for a long time. In any case, the boy should be tall, thin and wearing adequate sports clothing, so he fits the image of a basketball player.

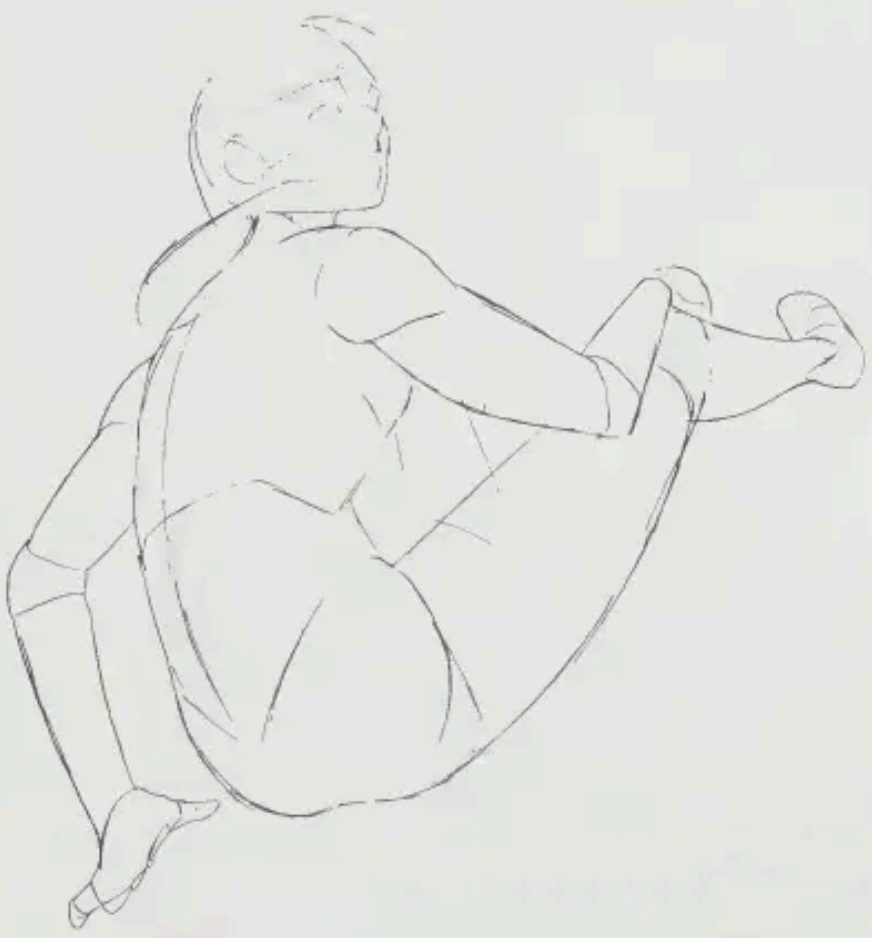


Here, he is sitting relaxed on the floor, with his legs stretched and looking a bit cocky. He is showing us his rear while pulling up his shorts—and we don't know if it's by accident.



1. Layout

Begin by drawing the curve of his back, with his head forward. His hips are resting on the floor and his feet get lost in the depth, and the floor follows the perspective. His left arm is behind his body, with his hand resting on the floor in the foreground.



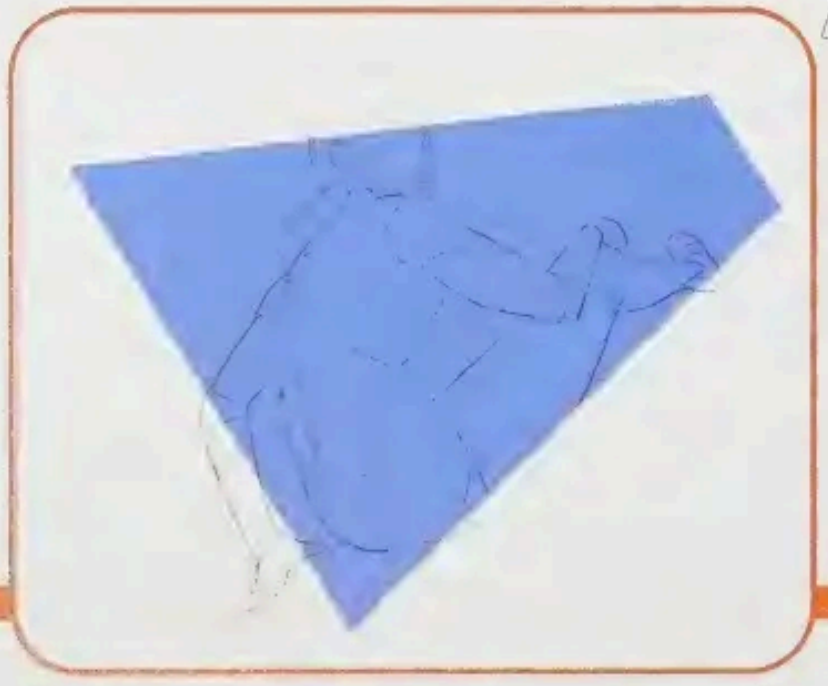
2. Volume

He is seen from a low angle, as if from the floor, which is why you see the lower part of his head, thoracic box, pelvis, and extremities. Draw the towel around his neck, a reference to see the way it falls to his side.

Basketball Player

3. Anatomy

This boy must be a great athlete because his body is in shape, with well-defined muscles. As long as you don't go overboard with our realism, you can use anatomical details, such as bulging muscles, to make him more attractive.



The figure needs heavy foreshortening, which is why you'll see a big difference between the size of his hand resting on the floor and the one on his knee—as well as his foot, which due to its distance, appears very small. This effect occurs when you bring the vanishing point (the image's perspective reference) closer. Since you're looking at the him from close up, the depth is abrupt and the perspective makes his legs look further away, and they get lost in the background.

4. Line Work

The character's attitude is a little unsettling. So draw an expressive face, but make it appear as though he's looking out the corner of his eye. Is it some kind of complicity? Is he daring somebody? Is it self-satisfaction? It doesn't look like he is pulling on the back of his shorts accidentally.

Whether or not the gesture was intentional, creases are created when someone is pulling on their shorts. One must be able to distinguish the difference between wrinkles formed by accumulation, such as on the front, and wrinkles produced by tension. Tension wrinkles break out in the opposite direction of where his pants are pulled, in this case where his thumb hooks into the waisband.

Basketball Player

5. Lighting

Draw small shadows with irregular contours where the volume of the shapes are hidden, since basketball courts usually have various artificial lights and you can't determine a specific direction shadows. In this case, light up what is closest to you (his back and arm), and darken the body as it gets further away, as you can see on his leg.

6. Coloring

Use color to give the basketball some texture, and make it look more realistic by adding patches of color to its surface. You can also reinforce its spherical shape by putting highlights on the ball and circular shadows.

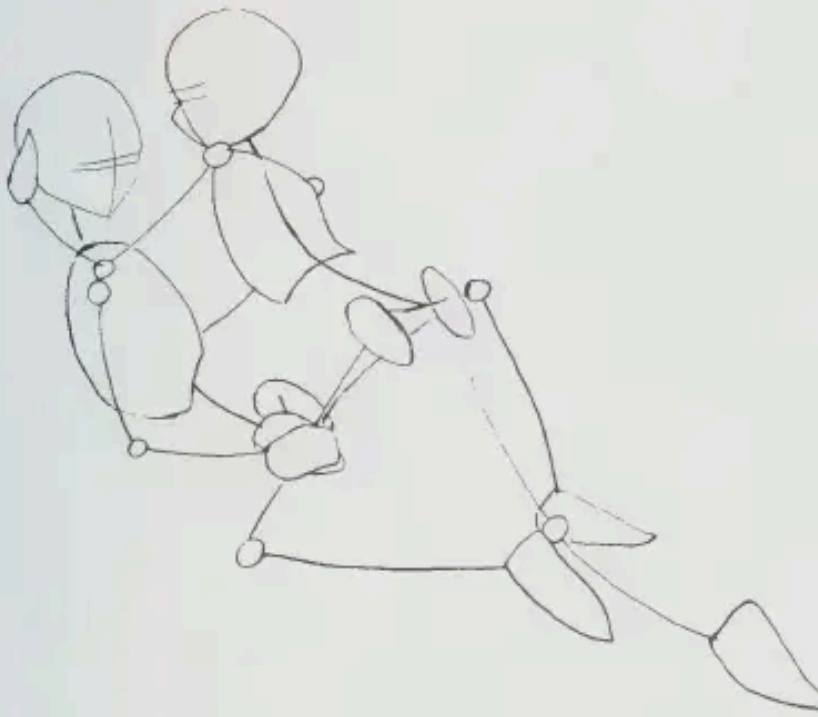
7. Finish

Generally speaking, the image is pretty balanced. His shorts stand out because they're deep red, but you can tone them down a bit. The floor has a flat, polished look by drawing color reflections onto its surface.

Young Couple

How about that! They know they're being observed, but that doesn't seem to bother them much. They're a university couple, experiencing their first emotional relationship and adult romance. The park's grass inspires them to play and show their affection (and, why not say it, primal physical attraction). As a starting point, we thought of drawing a couple of students feeling each other up. They could be on campus, in the classroom, or somewhere secluded. One thing's for sure, they're going to need a setting. Nature is good for us: grass and trees.

In this sketch, the students are interrupted at the height of passion while lying on the grass. Ther's some kissing and hugging but one thing leads to another and suddenly their clothes are in the way. The girl is a bit alarmed but the boy seems to be taking it in stride. He even gives the thumb's up! It's obvious they know the person who's caught them the act.



1. Layout

The figures are on a small hill, so make their legs trail down the slope. One of his legs is behind the contour of the hill, so you can't see it. Begin by drawing his structure from a side-view. Then, inlay the girl on top of him, and rest her knees on the grass.

2. Volume

Using the layout as a reference, it's no longer necessary to draw the volumes of the boy that can't be seen. First, draw the girl and then the parts of the boy that are not covered by the girl, on the hill.

Young Couple

3. Anatomy

Due to the difficulty of drawing two figures in this position, it's best to draw them separately. You only need to draw the side of the boy that's visible. So draw him leaning on a tree trunk, with the corresponding folds in his abdomen, and flexing his leg with his foot resting forward and downward.

The girl's body is seen in the foreground and her legs gain presence, as they come down the hill and get closer to us. You should be careful drawing her hand feeling his hair and the way her breast falls.

4. Line Work

At this stage, her bottom plays a bigger role as we draw the lifting of her skirt. In addition to that, he is lowering her panties, so every aspect of the illustration seems to have the aim of showing her naked bottom. The boy's shirt is also wrinkled from resting his back on the tree.

The swirl of her skirt has a very evident rhythm, but drawing it requires patience because of the complexity of the folds. Her outfit is inspired by the uniforms of Japanese universities. So draw basic lines and treat the main pleats of the fabric as if they were smooth. Continue to mark each division in the dress, and then give it its final look.

Young Couple

5. Lighting

The main purpose of lighting in this drawing is to highlight the girl's body and the areas with bare skin. The sun is shining bright in the sky, which creates sharp contrasting shadows on the girl. Their contours are well defined, especially the shadows projected on her buttocks, shirt, and back. The contours of the shadow on the ground are broken and irregular to show that it's grass.

6. Coloring

To create the background color, begin with the hill, sky, and some clouds. Then, color the grass on the hill with multiple stokes of varying tonal intensity. Next, add the trees, which frame the background to give it depth. The bark should be drawn by combining hard lines.

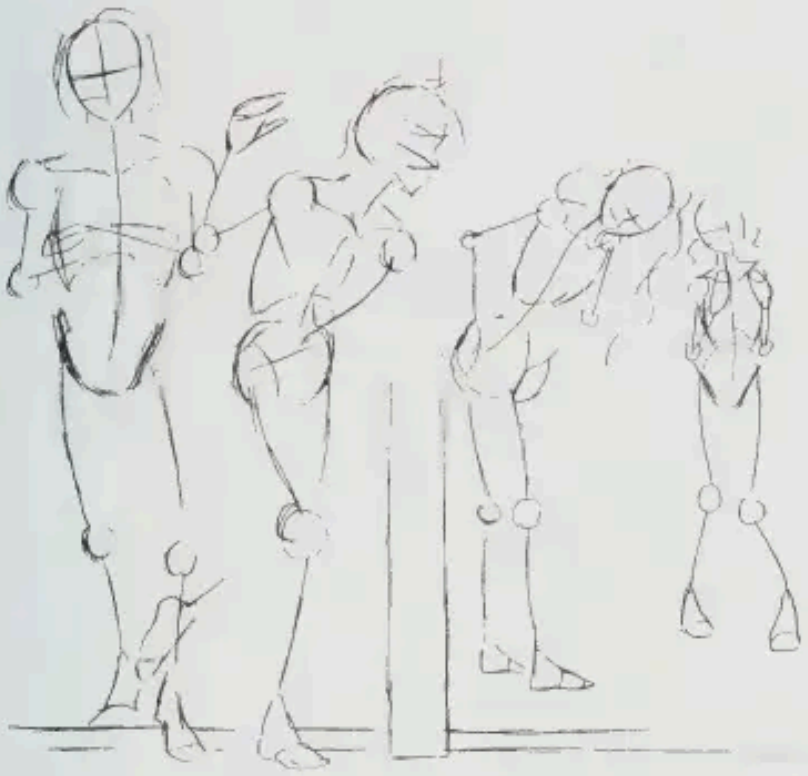
7. Finish

The image will be complete when you add the figures and color them. Pay attention to the girl'srosy cheeks and behind. Aside from that, the skirt's print should be in color.

Locker Rooms

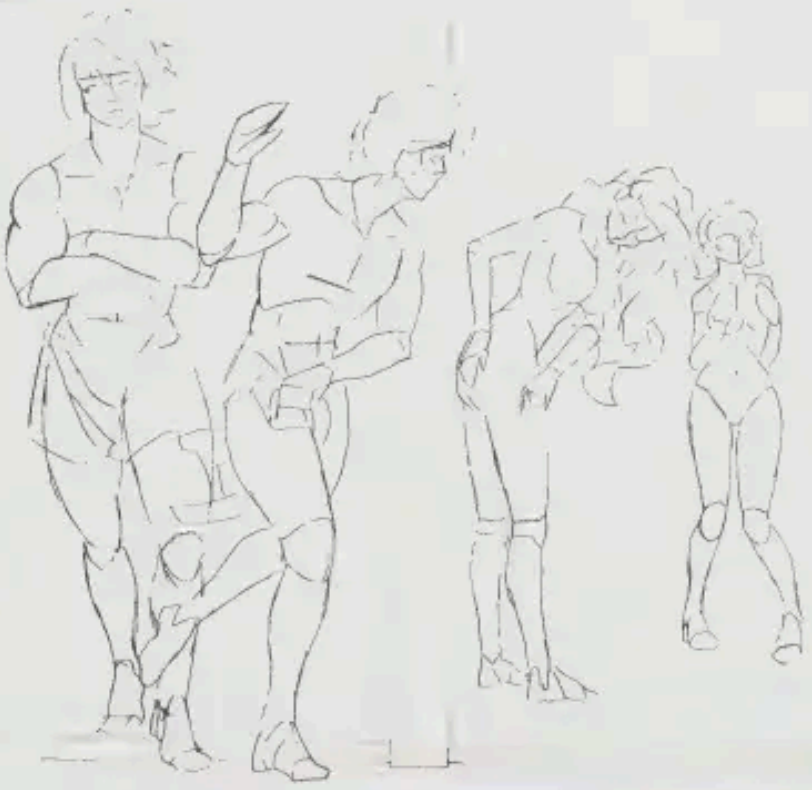
If we're looking for erotic images within the backdrop of a study center, we can't leave out locker rooms, where students shower before and after sports. In this case, we won't have to think of a brilliant excuse to strip the characters down—it's what you would expect in a locker room! There are a number of tempting settings; like the benches or the showers. A situation like this invites us to draw groups of half-naked boys and girls horsing around (without going overboard, of course) or perhaps one of the groups spying on the other.

The example sketch is a hybrid of samples above. It's not clear whether the boys will dare enter the girl's area, or if they'll stay at the threshold. We'll leave the continuation of the story to the reader's imagination.



1. Layout

The composition tries to be simple, but things get complicated when you have four characters. The wall divides the image in half, with the figures placed at different depths within the scene. You'll need to take the height reference in perspective and place them accordingly.



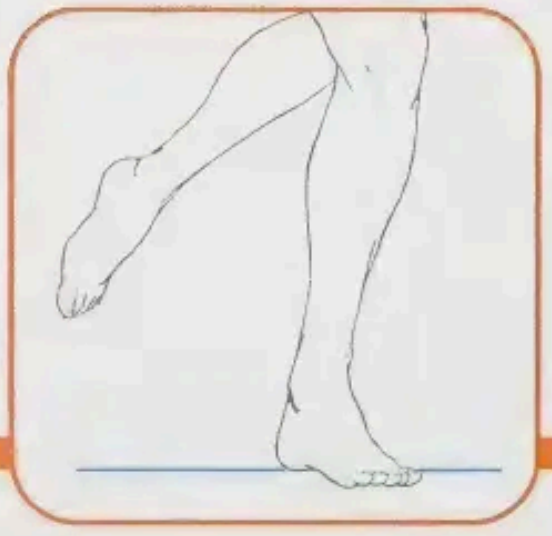
2. Volume

Thanks to the frontal view, there's no foreshortening required, or additional complications, when drawing the shape of the figures. As long as you have a good layout reference with the appropriate sizes, you can complete each character using their basic sketch. You have to consider that each character has a slightly different volume than the others, apart from their different sizes, due to the perspective.

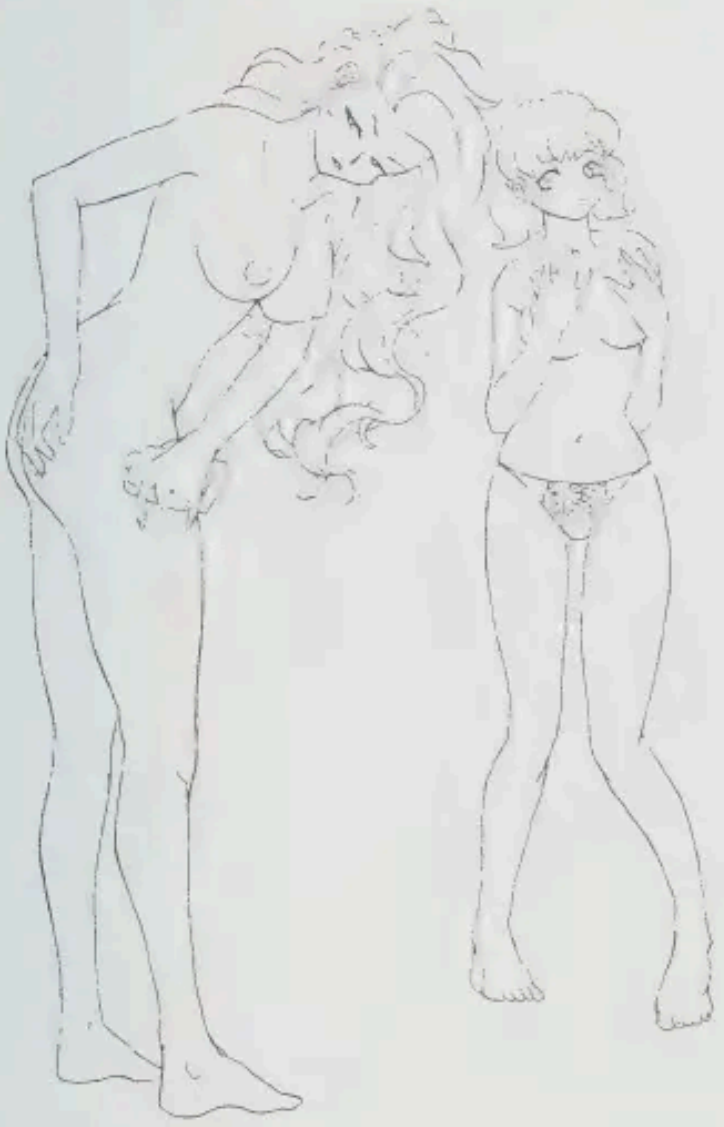
Locker Rooms

3. Anatomy

The boys are athletic and their bodies are more muscular and voluminous than those of the girls. Since they appear in the foreground, you should draw a more defined anatomy for them with greater detail. Because there are multiple characters, you ought to take advantage and draw different physiques. The two boys are not exactly the same; we can make their bodies different, as well as their faces and hair. The blonde boy is somewhat taller and wider than the brown-haired boy, which you can see by looking at their waists, chests, arms and shoulders.



Because of the way you see the floor in perspective, their moving feet are drawn at different heights depending on where the figure is located. The floor is seen as an inclined surface, and although it is in fact flat, it looks like a ramp. This is why the blonde boy, looks like he's going down a step. Draw them stepping at different levels so it looks like he's walking. The other boy, is walking to the side with (right) his feet at about the same level, which makes them look aligned and resting on the same horizontal line.



You can also vary the girls' bodies. The long-haired girl looks older, with sharper lines and long eyes, so give her a more developed body. She should be taller, with a wider waist and larger breasts. The girl with pigtails looks younger, with a round face and eyes, a smaller body with soft smooth contours, and nothing particular standing out. The attitude of their poses also helps determine their age difference, one being self-assured, and the other shy and embarrassed.

Turning the torso involves moving the thoracic box (and shoulders) along the vertical axis, while keeping the hips and legs still. To understand the turning motion draw the appropriate folds on her waist. One has to consider that the thoracic box and the pelvic box are two rigid pieces, and the waist and abdomen in between, is soft, flexible flesh.

Locker Rooms

4. Lighting

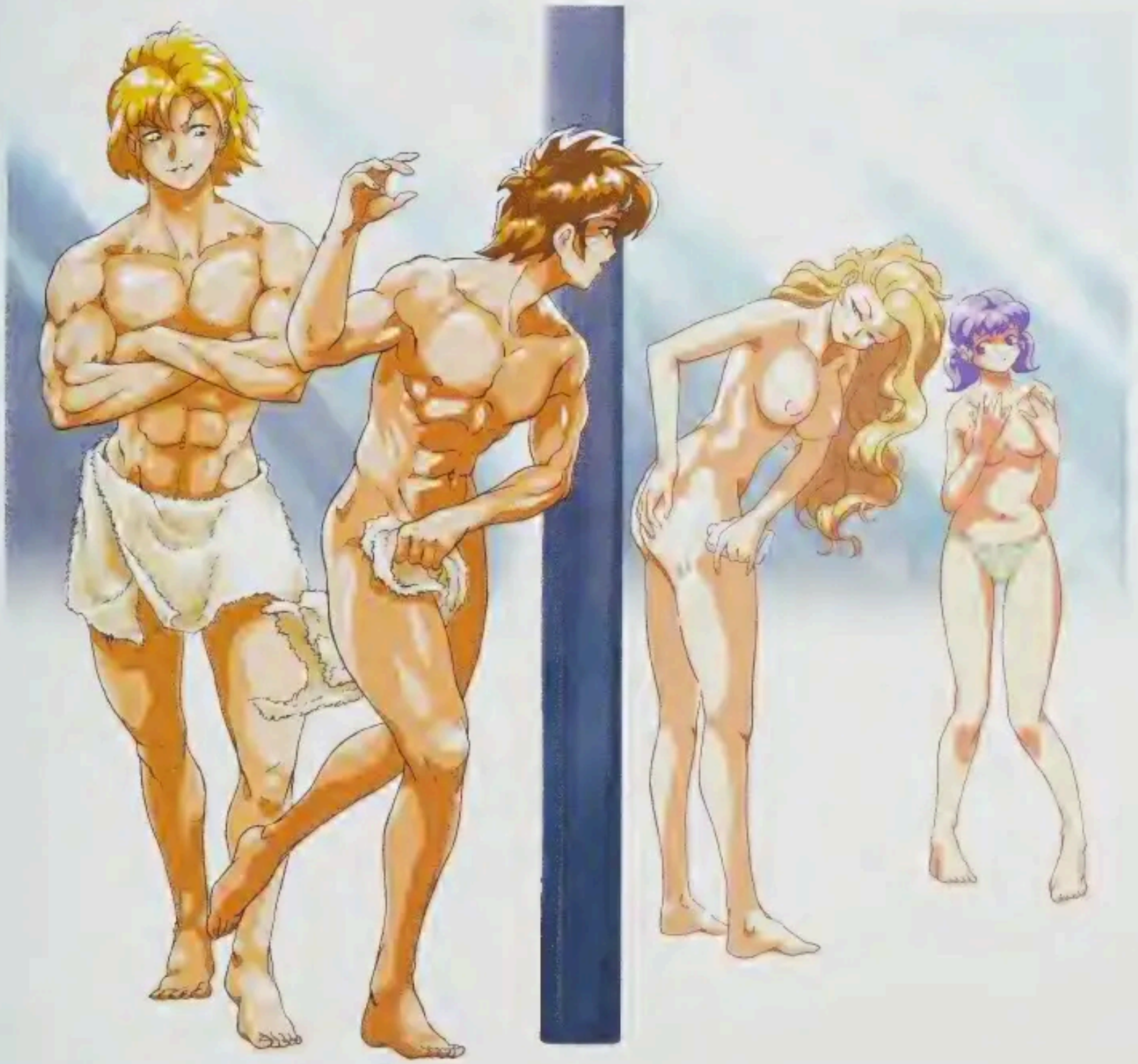
The boys' bodies are drawn with greater detail since they are in the foreground. The concept also applies to their shadows, so draw a lot of small contours that adapt to their frames. Then mark various levels of shadows with a few stronger tones. The shadows are larger on the girls, and adapt to the general shape of their figures.

5. Coloring

Instead of drawing a complicated background, there is a simple light effect, which gives a shower atmosphere. Imagine the rays of light passing through a cloud of mist formed by the hot water, which results in a granulated, blue texture reminiscent of a pool dressing room or shower.

6. Finish

The atmosphere created in the background makes the floor disappear. This allows you to draw a group of people easily, and eliminates superfluous elements. The side-view of the wall allows you to draw what's on either side of it, while also serving as a sort of border that goes well with the intention of the scene.



Horror

Ghost

Demon

Vampire Slayer

Witch

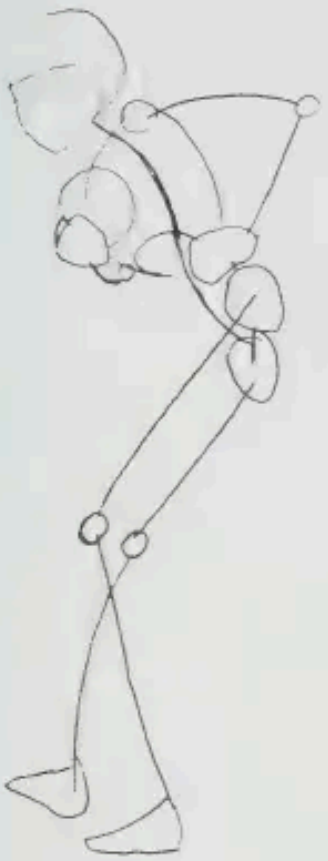
Invisible Man

Spider Woman

Ghost

A cemetery wouldn't seem the most appropriate setting for an erotic scene, but we're going to show that it has more possibilities than people would think. We have to come up with a fun and suggestive scene with a beautiful ghost as the centerpiece. One element that we can't forget is the famous sheet or shroud ghosts in scary tales and fables always wear. Additional elements can be other habitants of the cemetery, such as skeletons and zombies, or perhaps nocturnal animals, such as bats. Whatever we choose, our goal is to make sure the sheet doesn't cover too much of our ghost.

This sketch is more humorous than the others, because the macabre zombie is reaching out of his tomb to pull at the ghost's sheet. The problem this poses is that you have to force all this motion into a small frame, so that it all fits.



1. Layout

Start by using a pronounced low-angle perspective from the ground. In order for the figure to fit, it'll require foreshortening to make her foot area appear larger. As far as the hands reaching out from the ground are concerned, they should be noticeably larger in comparison to the girl's body.

2. Volume

Construct the girl's body on top of her skeleton by studying the sheet's tension and how she holds one end while the zombie's hand grabs the other. If you place your point of view very close to where the hands are emerging from the earth, you can make them very big and put them in the corner of the frame.

Ghost

3. Anatomy

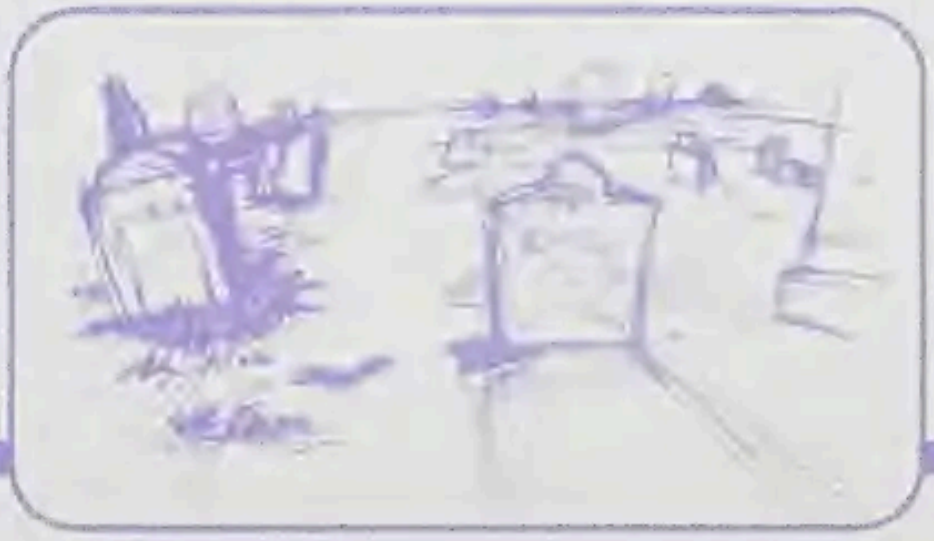
When drawing the girl's body pay attentiont to how foreshortening affects her legs and the influences of the ground's slope. This affects the positioning of her feet. If you're careful drawing her feet, you can flex her legs to show how her weight is distributed. This way her upper body won't present additional complications.

In order to draw the zombie's bony hands, begin by drawing a very marked and rough internal structure, and form the fingers. Then, mark some lines and irregular bulges to make them look like wrinkled skin.

4. Line Work

The sheet's volume should follow a pronounced foreshortening effect that advances toward the front of the image, while at the same time depicts the tension of having two creatures pulling at its ends. The part of the fabric that the ghost holds close to her body piles up and wrinkles differently than the part that is stretched forward. Lastly, due to its proximity, the cloth that is in the corner of the image should be larger than the rest.

Do some preliminary background sketches by drawing a cemetery with a very pronounced perspective. The gravestones should come out at chaotic angles as the horizon curves.



Ghost

5. Lighting

The cemetery's lighting should be strong with pronounced shadows. So add black ink patches to the background elements; especially on the parts that get lost where the gravestones and other elements fuse with darkness.

6. Coloring

Moonlight bathes the scene giving it a gothic atmosphere. You can achieve this by showing the influence of the full moon with dark clouds, and deep tones for the earth. You can see the moonlight's reflection on the gravestones.

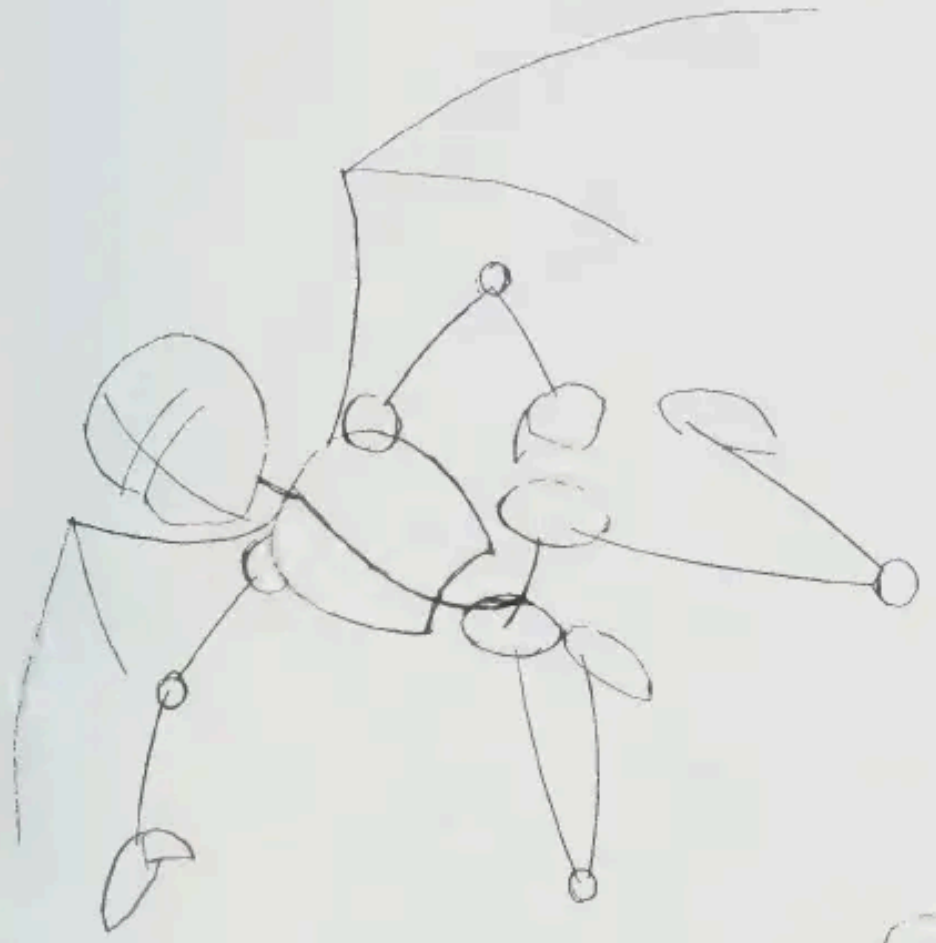
7. Finish

The whole image is pretty dark, and you can clearly see that the girl's skin is not exactly human, or stopped being so long ago. The atmospheric light tints the white sheet, and the zombie's hands are putrefying.

Demon

While demons are the most common villains (representing evil across cultures) she-devils and succubi have become the stereotypically sexy, evil supernaturally evil being. What must our girl have in order to look like a she-devil? First, she should have the basic equipment: horns, bat's wings, a tail, and the right attitude. Our demon is a monster with claws and fangs, but she's also a sensual creature that tempts and seduces men. She can appear in a provocative pose, or flying above our heads, but there will always be a luxurious air about her.

This pose can seem too demonic to reflect what we said regarding her attitude. Nonetheless, if we draw a malicious facial expression instead of an angry one, the pose will look aggressive and violent with a certain sexiness.



1. Layout

Start by drawing the figure suspended in the air, as if she were falling from a great height. If we draw her wings as a reference, with lines similar to the rods in an umbrella, you can imagine the way they open up on her back.

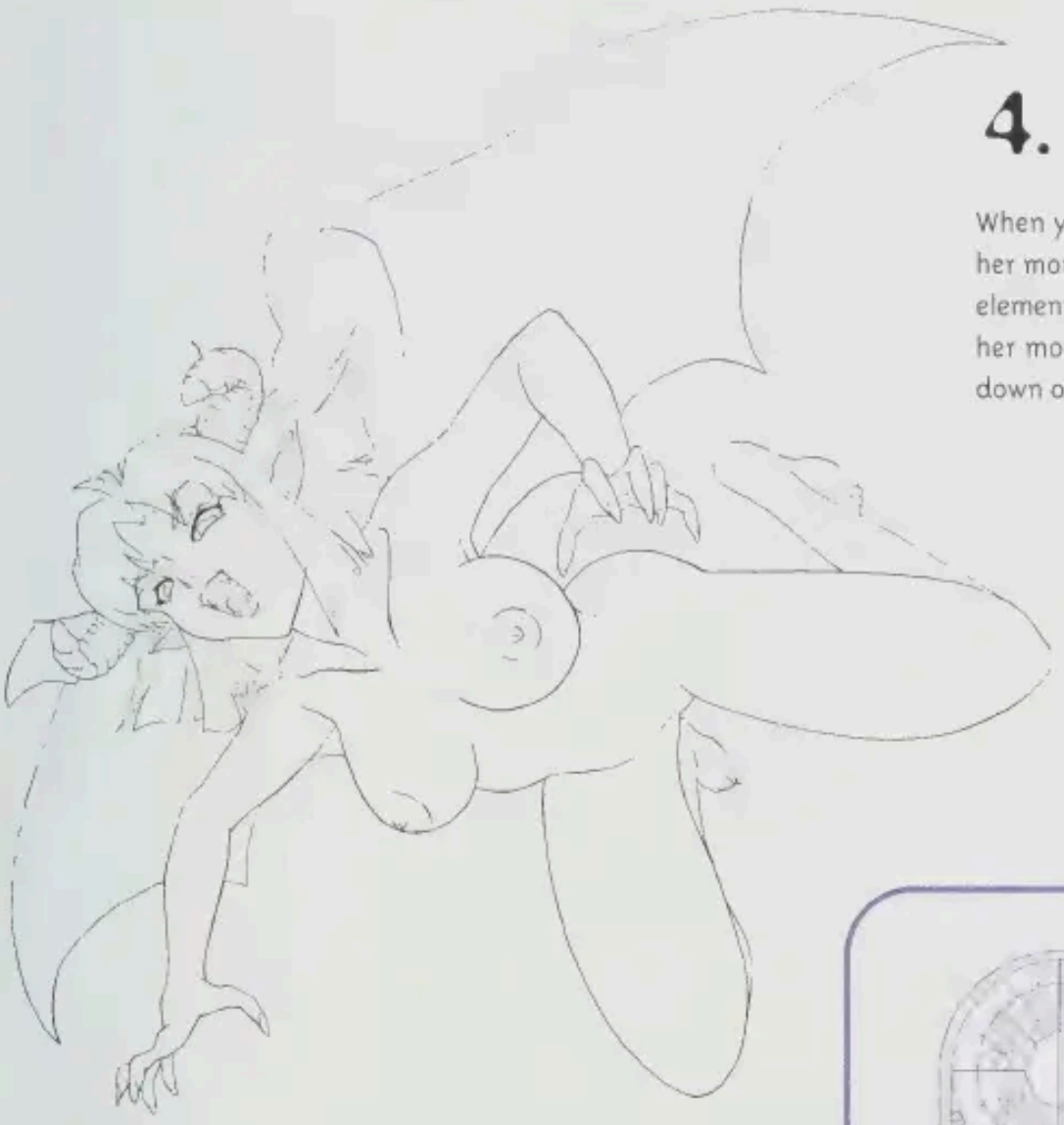
2. Volume

Start by drawing the figure without wings, which are more complicated and ought to be approached once we have the body figured out. The figure is in perspective, as you can see from the way her arms and legs align (look at her knees), so you should also foreshorten her extremities.

3. Anatomy

You can exaggerate the foreshortening effect slightly by adjusting shapes that are more pronounced. To do this, redraw the figure's silhouette so that it's based on fluid curves. The effect you're looking to create is for the chest and legs to come forward.

The demon's body is similar to a girl's body, only she has horns and wings. To go at it step-by-step, first draw the girl's body and then her horns and wings, in addition to the smaller wings that come out of her head. The wings are in perspective, so draw some vanishing lines as a reference.



4. Line Work

When you're finished drawing the demon's details, give her more realistic horns, and then add some background elements to complete the image. Now, you can understand her movement at first glance; it looks like she's coming down on us through the window.

It's simple to do this background in perspective, but you'll need rulers and a compass to do it. The upper stained glass window has a circle that should look like an ellipse when drawn in perspective. First, draw the square in perspective and then draw the ellipse inside it.

Demon

5. Lighting

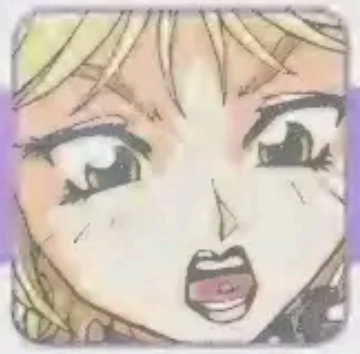
The scene becomes more spectacular if you make a typical lighting bolt visible through the open windows. This is what we call a dramatic entrance. It's obvious that the light falls on the demon's back and its frontal view is away from the light. The inside of her wings is much darker than the color seen on the edges since light is coming from the opposite side.

6. Coloring

Begin by coloring the background in dark blue, and then define the walls and shadows that dominate the image. The lightning is reflected on the glass windows and a ray of light comes through and crosses the image diagonally.

7. Finish

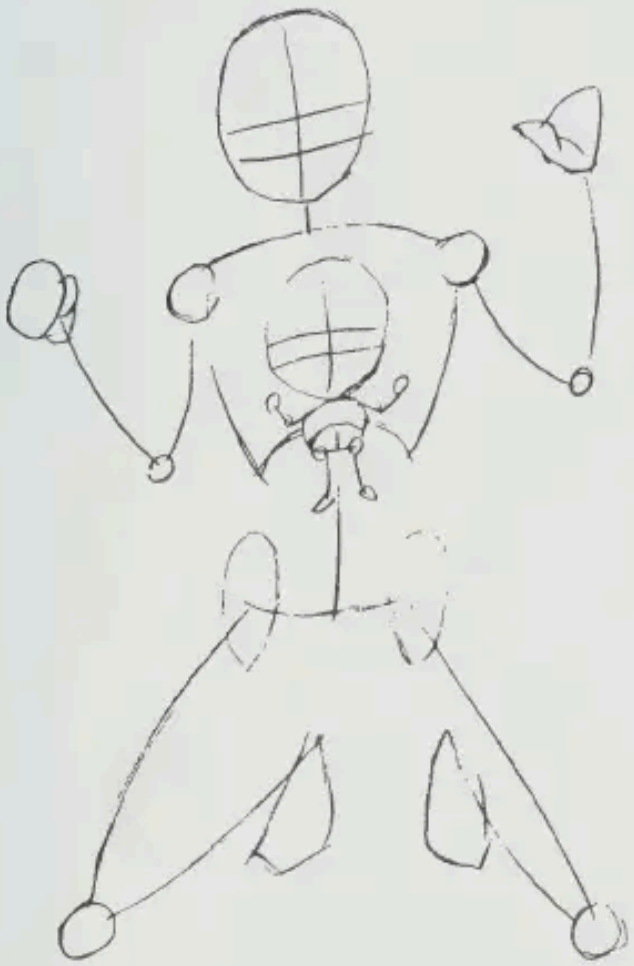
Complete the image by painting the demon in the same cold dark tones as the background, basically blue, violet, and gray.



Vampire Slayer

We're going to look for the comical side of characters that are usually quite sinister: the vampire and his archenemy, the vampire slayer. This time we'll give the vampire slayer role to a young modern woman, contrary to the typical scowling older man dressed in Victorian clothing or heavy dust coats. Nothing original, but we may manage to give the idea an unsuspected twist. In this case, we thought it would be fun to use a miniature caricature of a vampire.

Among the "mini-vampire ambush" sketches this one has something extra. On top of being surprised by a somewhat ridiculous vampire, have him playing with the girl's cleavage and jacket. This makes the vampire funnier than if he were merely pouncing upon her.



1. Layout

Start by putting the vampire slayer on her knees, with her legs resting on the floor with her spine arching back a bit. You're looking for an expressive gesture, like having her open her arms with surprise when she sees him, in the center.

2. Volume

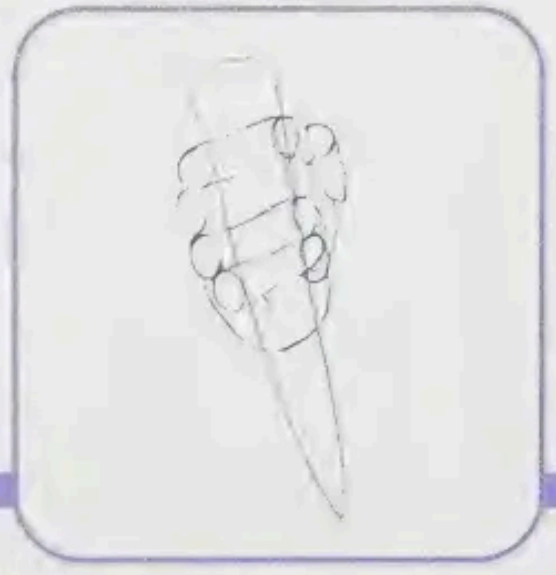
Next, draw the vampire as if he were a doll, in terms of its size and proportion. You must pay special attention to foreshortening of her legs, and imagine the way her right hand would grab the stake.

Vampire Slayer

3. Anatomy

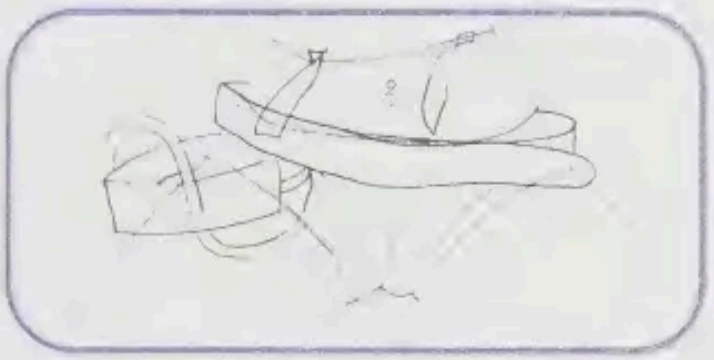
At this stage, finish by defining her gesture of surprise. Her face, arms and hand positioning should reflect that she's startled by the vampire's appearance. Her hand should grip the stake tightly, but the other naturally opens with the gesture.

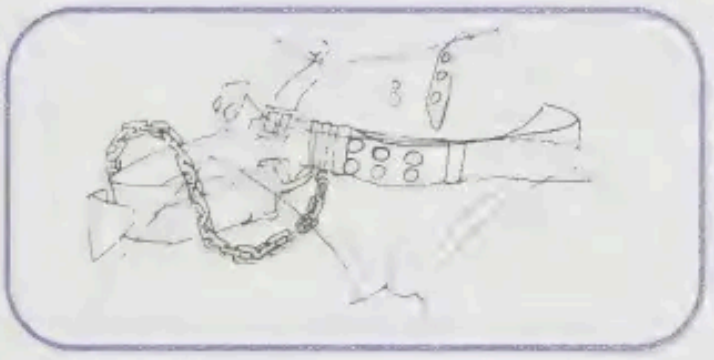
Here is a step-by-step example of how to draw her hand tightly gripping the stake. First, draw some reference lines over the cylindrical shape of the stake (more like a long cone) and try to visualize the way her fingers wrap around it. Then make a reference of her knuckles and touch up the contours of her fingers, defining their final shape.



4. Line Work

Here you'll use the volume reference to draw the little vampire, and dressing him in a simplified aristocratic outfit you can exaggerate the size of his cape's neck and the bow tie to add an element of humor and make a play on his proportions. The little vampire is some sort of aristocratic child and his hairstyle conveys this image, while the slayer is an aggressive-looking outcast.



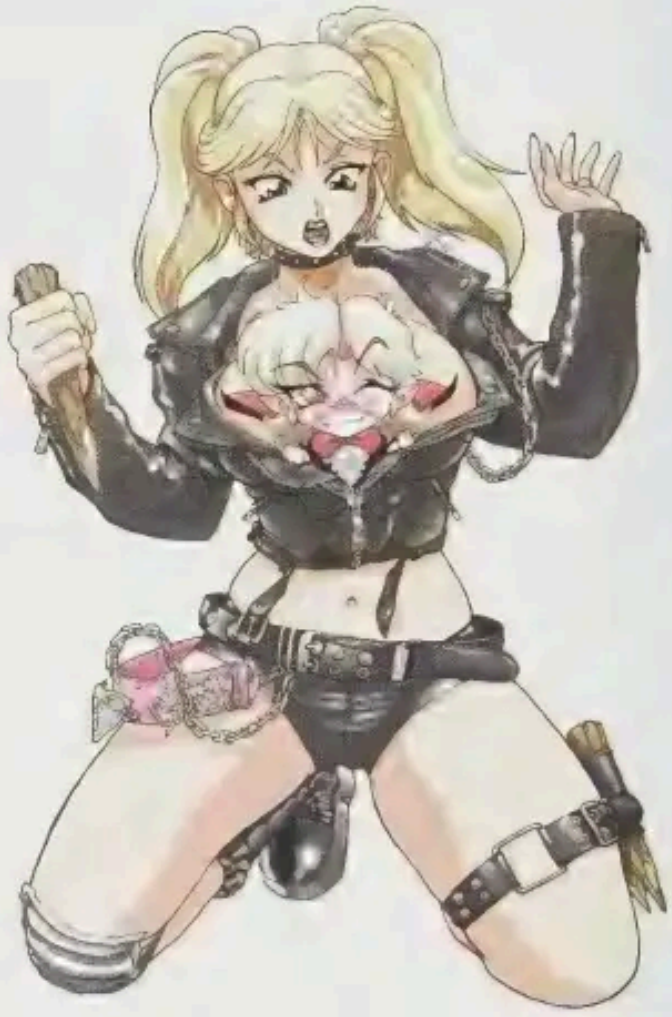


Her leather jacket and numerous accessories make the slayer look like a cross between a delinquent thug and a pop-star. To draw such detailed elements, begin by drawing simple shapes over reference lines. Then continue defining the shape of her elements, and marking the space where the smallest pieces are situated. Finish by drawing these small pieces and fixing the details.

Vampire Slayer

5. Lighting

Light falls on the characters from above, but only adds tones to her hair and cast shadows on her inner thighs. There are also shadows between the vampire and the slayer, but color is what really separates the figures. Rather than shading her leather jacket, add highlights, which will help you create the leather's wrinkles and texture.



6. Coloring

We can complement the illustration and strengthen her ghetto-rock image by adding a tribal motif. Similar to a tattoo, it evokes esoteric inspiration while still being modern and aggressive, whick makes the background more interesting and the image better as a whole.

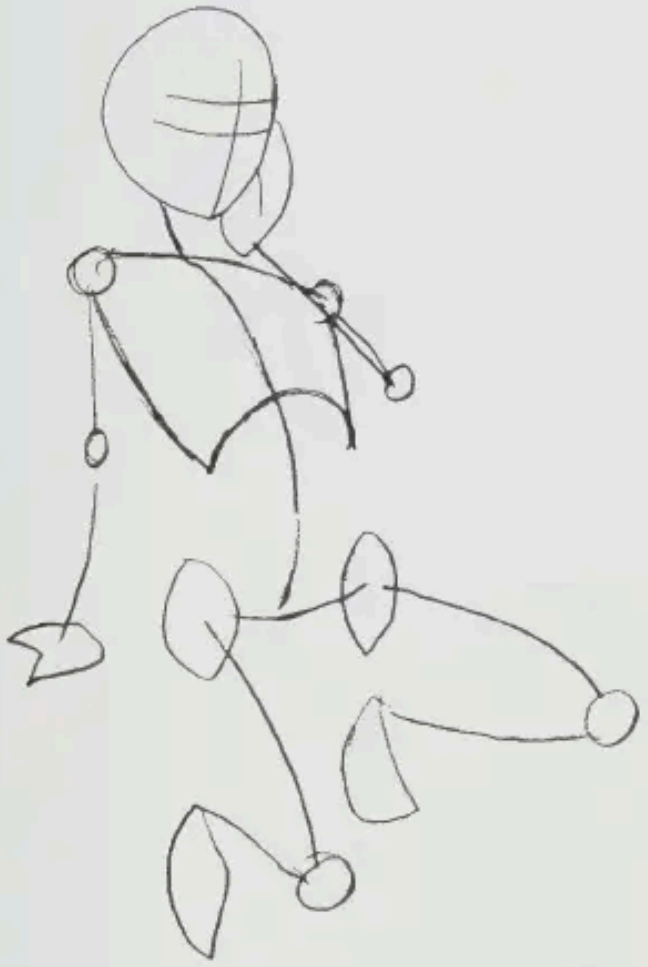
7. Finish

Finish by coloring the figures and positioning the motif behind them. When coloring the slayer it's important to pay attention to the texture of her leather and scatter reflections on the different accessories. As an additional detail, use brown instead of black for the areas of the jacket that are worn.

Witch

It's interesting how witches have undergone a change in image over the last few years. They have gone from being horrifying devourers of children to being young, attractive divas in comparison to their wrinkled and disheveled grandmothers. The young witch, or witch's apprentice, is mellower and transmits naivety and kindness, and is usually accompanied by her pet cat and flying broom. While we won't be drawing any cats, we will make use of the classic witch's broom as an accessory.

Rather than just adding you're typical gust of wind to lift the witch's skirt up, or finding a position to reveal the most skin, we can create an "accident" that leaves her a lot more naked than she would have expected.



1. Layout

She should look like she's flying on the broom, so draw a basic sketch with bended legs, resting her weight on her buttocks. Sketch one of her arms reaching back to grab the broomstick, thus giving her the proper shoulder and back inclination for the position.

2. Volume

Next, make some reference lines to fully understand where the broom would be and better represent her body weight. Finish by drawing the volume of her legs and groin area, and begin drawing a simplified version of her hat and hair.

Witch

3. Line Work

Begin by drawing a matching skirt and corset. Since the broom will end by stripping them, don't trouble yourself much designing her clothes. Draw one item hooked onto the end of her stick and a piece of fabric tearing to shreds as it pulls what's left of her skirt. What's important here is that the fabric has tension, and that you see it pulling with movement. This makes the scene dynamic.

4. Lighting & Coloring

We're going to fill the image with contrasting flat colors, and lighting will be very important to shape volumes. So, make the sunlight come from above, and draw defined shadow contours on her hair, below her hat, neck, under her breasts, and on the inside of her legs. Then, shade the fabric when drawing her shredded clothes to reinforce the tension. The details on her hat and wrinkled surface should also reinforce the shadow contours.

5. Finish

As we indicated in the lighting section, the contrast between base color and shadows complete the drawing. There are even areas of the drawing, such as her nose and hat, that need touches of color to complement the line work. The colors chosen reflect the clarity of the day, and help you imagine the witch flying in the open sky.

Invisible Man

Often the only thing that stops us from doing something indecent or illegal is our fear of being punished. It's easy to sin, if nobody sees you in action. That's why our malicious side usually comes out when nobody is looking. The attraction to being able to sin without punishment is the basic premise behind the story of the invisible man. What misdeeds might we commit if nobody were to witness them? Scary thought.

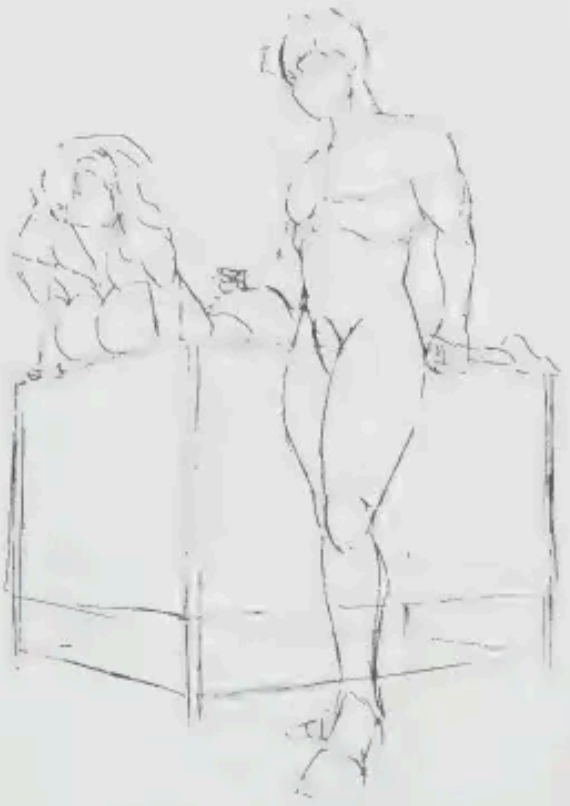
In the sketch we've selected, the young and somewhat naughty scientist, and his very willing assistant are going to make their relationship a bit more transparent. What could be running through the doctor's mind?

1. Layout

It'll be very helpful to sketch a perspective, by placing the horizon below where the drawing begins, and correctly placing the figures and the operating table. This is a cross-shaped composition with the center being the place where the two figures are in contact. In addition to that, you'll draw a diagonal ray of light that will emphasize this. Also, remember that just because you're out to draw the invisible man doesn't mean you can leave out his whole body. Now is the time to look at the perspective and foreshorten the figures.

2. Volume

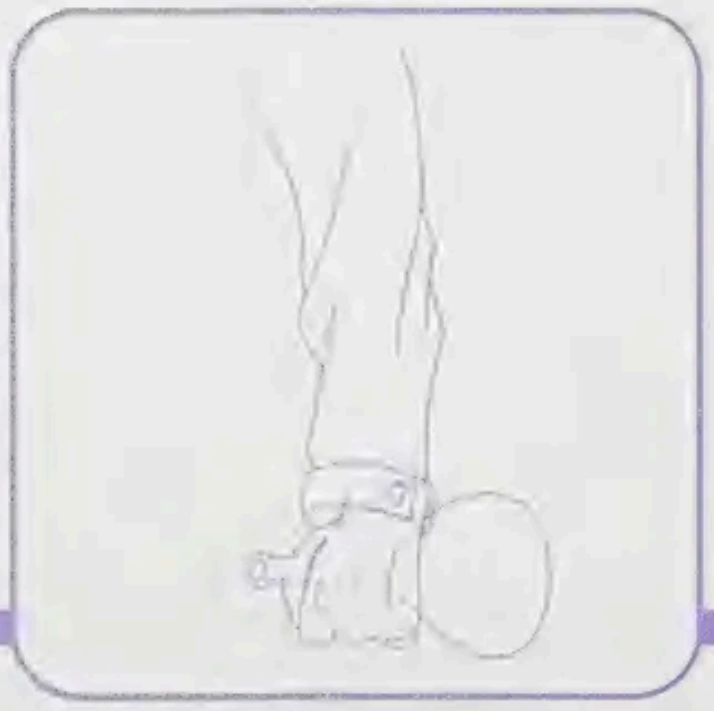
The first thing is to map out the space with the operating table and the floor, so you can approach the figures. Begin with the girl lying on the table. Her volumes adapt to this restful position and her breasts are shaped by the pressure they exert on the table. With the help of perspective, foreshorten her legs. The most important thing to do with the man is to deform the volumes affected by the low-angle view, so his legs will look bigger and more robust. Adjusting the point of view to the characters makes the observer see them as if they were above, which gives them more power, thus reinforcing the doctor's figure.



Invisible Man

3. Line Work and Costume

This is another one of those illustrations without much in the way of costumes. Clothes will only serve as minor details that'll help people recognize our characters' roles. For the girl, combine a simple face wearing a sober expression with a very voluptuous body. Her breasts seem to spill out over the table and her arms aren't nearly enough to contain them. Her buttocks stick out as if they're begging for the scientist to touch them. Give her glasses to make her look more demure and intellectual. For the scientist, all you need is a white coat and an ID tag. Next, make his pelvis area disappear, which is where the girl is looking. That way, it will look like she's being threatened by something she can't see, which is even more unsettling. Finally, model the rest of her body according to the volume and foreshortening you've already marked.



When you draw the flask with the invisibility potion, you must first draw the hand that holds it, or at least sketch it to make sure you place it at the right distance from the arm—even if it's invisible.

4. Ink and Lighting

Light becomes a fundamental element in the illustration's composition. Draw a diagonal ray of light that will spread itself over the girl's body. The spotlight is intense and creates dark shadows that shape the figures. Aside from the figures and table, the rest of the image will remain in darkness or semi-darkness, and thus exaggerate the contrast in lighting.

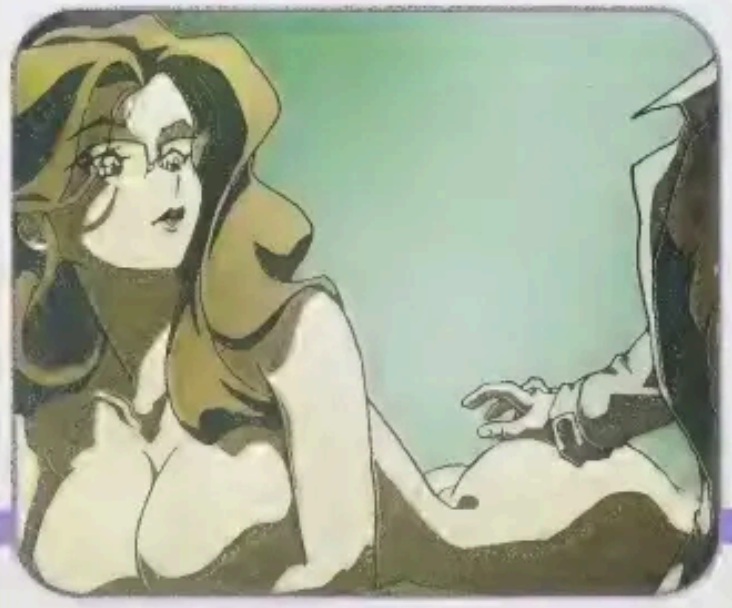
5. Coloring

Color the entire illustration using green as a base. This sets a sinister tone with traces of light coming from a florescent light or strange laboratory light. Two tones are enough to create a base color for each element. You'll find the range of green tones most evident in the shadows.

Invisible Man

To create an effect of invisibility you have to let certain areas "breathe" so you can look through the character and the objects that are behind him. Then, fade the color in this area to create a slight haziness on an anatomy that is beginning to disappear.

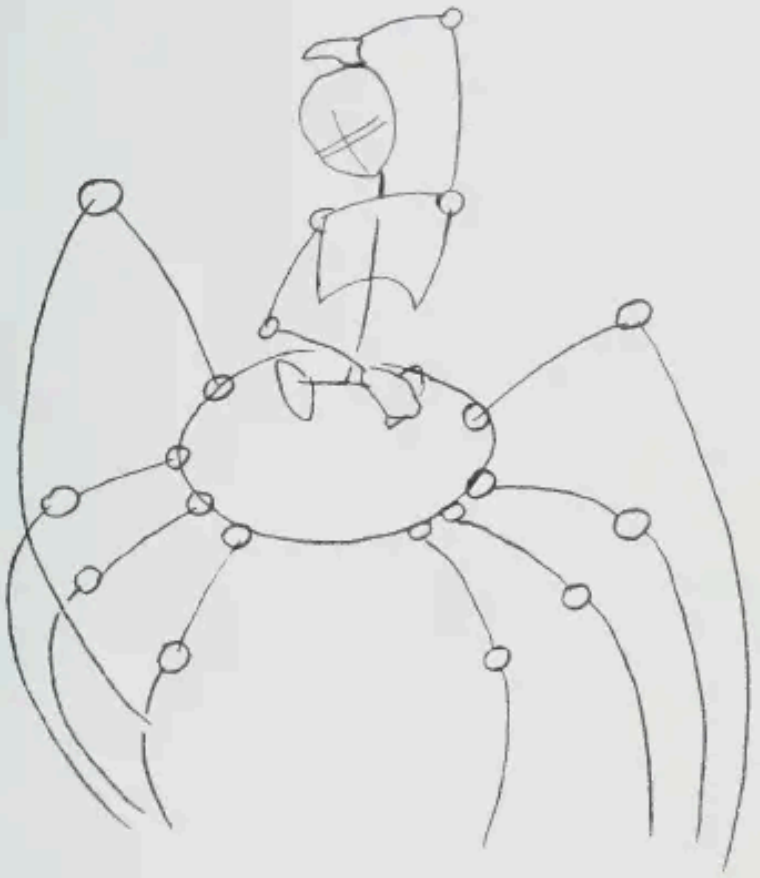
Glass elements are also transparent and reflect the potent light that is illuminating the image. So, add reflections to the eyeglasses and flask to highlight this property.



Finish by adding a slight haziness to her body, which serves to intensify the luminosity and separate the different planes of the characters. It also affects our invisible man's right hand, which is exposed to the powerful beam of light.

6. Finish

The tones should match with the texture well. For example, a light tone for the floor will separate it from the depth of the background and give you a base for your figures to stand upon.



1. Layout

Reproduce the pose of the chosen sketch, using a base structure of a girl who arches her back and raises an arm. Where the hips and legs would normally go, draw an arachnid abdomen with eight legs coming out of its sides.

2. Volume

The girl's volume adapts to the pose we've chosen. To keep the figure from getting unbalanced by the difference in size of its lower half, draw a round body, large breasts and a lot of hair giving weight to her upper half. Forseshortening her legs gives them an aggressive look, which you can accentuate by making the ends sharp-pointed.

Spider Woman

3. Anatomy

The only attire present are small adornments that help play with the spider motif. The jewels she is wearing make it known that there is a race of these creatures, or that she's received these jewels from servants that adore her. Whatever the case, they give us the impression that this creature has a brain and likes accessories, even if she doesn't need clothes.

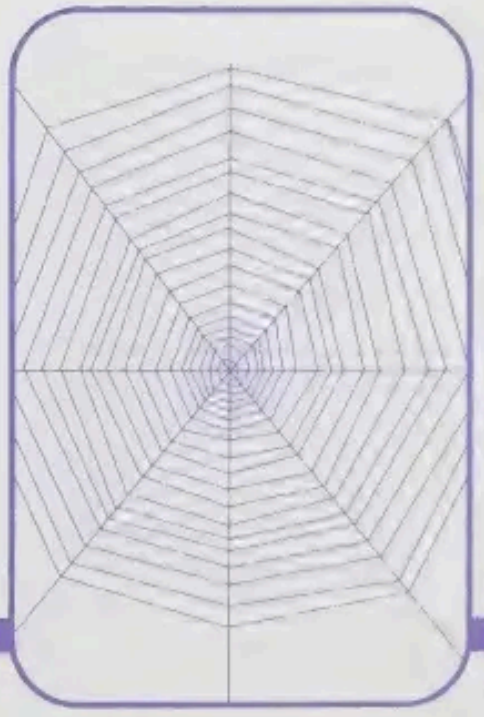
Her legs are inspired by real spider legs, although they look more compact, like the exoskeleton of a crustacean. To draw them with greater detail and have them remind one of an insect, it would be excellent to find some good references and apply them. Focus especially on the shape of the joints and the details of a spider's head. Rather than drawing long hair on its surface, made it look spikier, so it resembles a shell.

4. Lighting

Make the light come from above, so we can play with contrasts and shadows on the lower part of her abdomen and make her legs more impressive. Meanwhile, on her upper half, shade in her inner arms, breast, and thorax to give her more volume and emphasize her enormous breasts.

5. Coloring

A spectacular background would be to draw a spider-web motif that can be repeated on various levels. Start by making a geometric drawing of the spider-web, and then copy it. Then, superimpose various copies in negative (white on black), and place them so they create depth, which you can improve on if you make the lines lose their opacity the deeper they're set in the image.



Spider Woman

As far as the character's color is concerned, you have to look for a way of combining the girl's human flesh with the textures and colors befitting of a spider's body and legs. Begin by applying different color bases: a pale flesh color for her trunk and grayish-brown for the spider parts. Go halfway in between by making her hair violet, thus unifying the image. Then, add a layer of more intense shading, to shape the volumes. Continue by adding more defined light and darker shadows, while adding effects on the legs to give them more texture. Then, unify the image even further by applying a veil of blue that will bring all of the figure's tones closer to blue and violet.

Finish the image by adding strong light reflections on the spider's legs. Then, touch up the areas that have been covered by color and substitute the black line from details like the highlights on her nipples and jewelry.

6. Finish

Once you've integrated the figure with its background, try to adjust the image's color to bring the tones closer to blue and violet and leave it darker and more unified. The illustration is finished once you're happy with the look you've achieved.

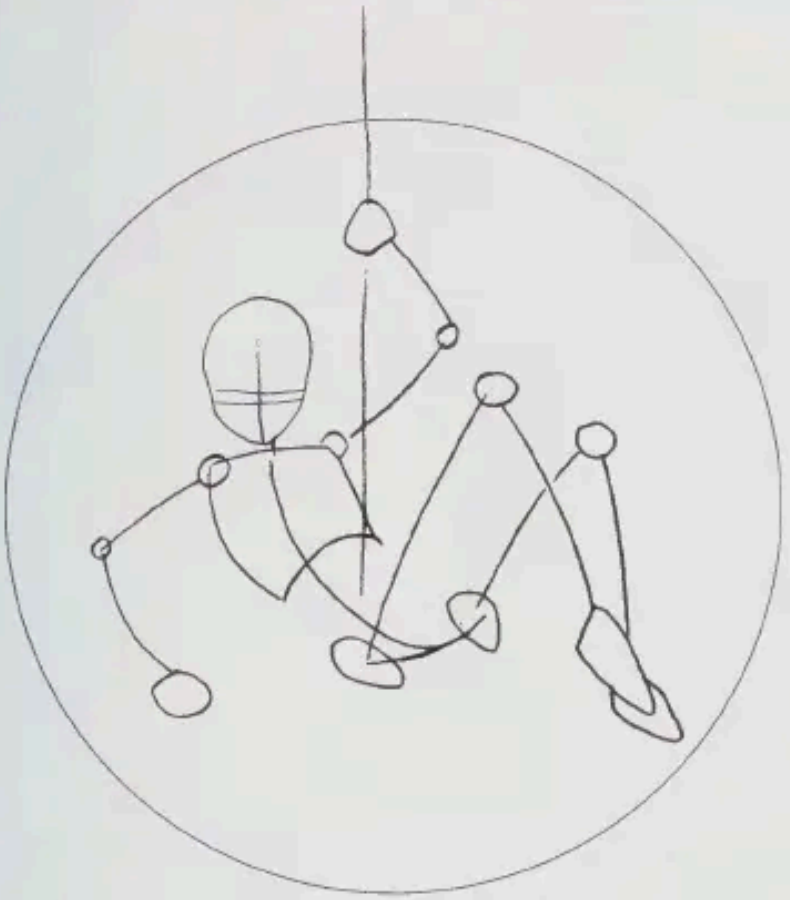
Adventurers

Treasure Hunter
Pirate
Gangsters
Queen of the Street
Cave Woman
Virtual Reality

Treasure Hunter

Who says they're boring bookworms? Our next character is a treasure hunter. Years of studying, hundreds of hours in the laboratory, and a weakness for dead languages would seem to be in contrast with the possession of arms license, abseiling, and leather. For this girl, any boring old archeological study can evolve into a mission to save the world from the fury of some Babylonian god. She's one of those girls who give meaning to the expression "girls put up a good fight". She's an attractive character because of the mystery and surprise that comes along with her.

The previous sketches emphasized her glasses. Finally, we combined her strengths and our most wild ideas for a more sensual and relaxed sketch. Now, we're on our way to creating our character.



1. Layout

We'll put our character in a circular composition, broken by a vertical expression of action. Her pose also uses the circle as base. In the center of this composition, throw her breasts and buttocks together, as they are exposed to a dangerous tentacle ferociously trying to rip her clothes off. The curve of the tail and the swirl of her hair are elements that make the image more dynamic.

2. Volume

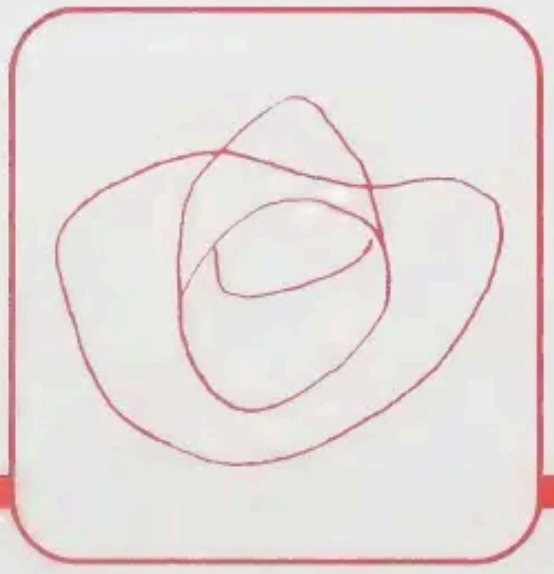
The main difficulty inlaying the volumes is continuous superimposition of her body parts in a tight area of the image. It's necessary to leave enough space to shape the tremendous power of her breasts and legs. Give the tentacle a sinuous trajectory, adding volume by highlighting the tubular cone effect that will define it in the end. The best thing to do with the weapon is inlay a conditioned cone with foreshortening, which is easy once you project the perspective.

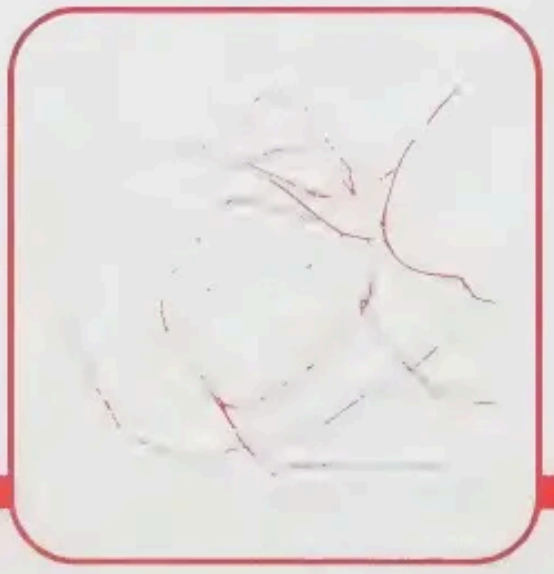
Treasure Hunter

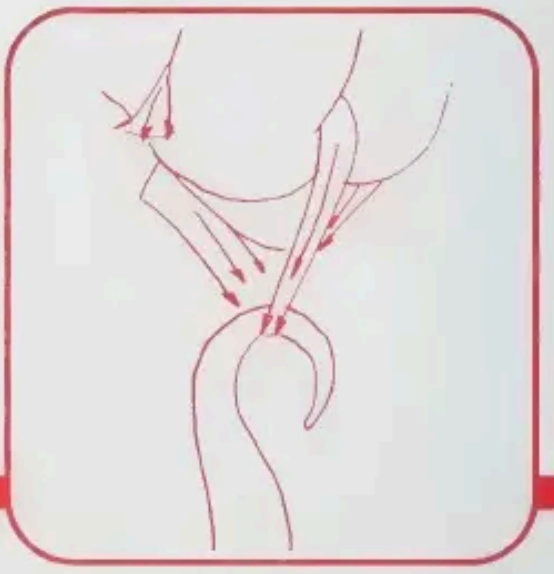
3. Line Work & Costume

Her clothing and accessories should reflect her duality and her passion for risky activity. On one hand you find the kind of hat and backpack that the typical tourist would wear, but her leather boots and pants tell volumes about her wild side. Pay extra attention to these elements. You'll also want to rip her shirt and expose her anatomical development. It's important to be careful with her rope, if it's not drawn with enough tension you won't achieve the sensation of her weight dropping down the line.

The hat's hollowness must lend volume, highlighting the effect of its shade. Her pants represent the tentacle's target as it tries to remove them.







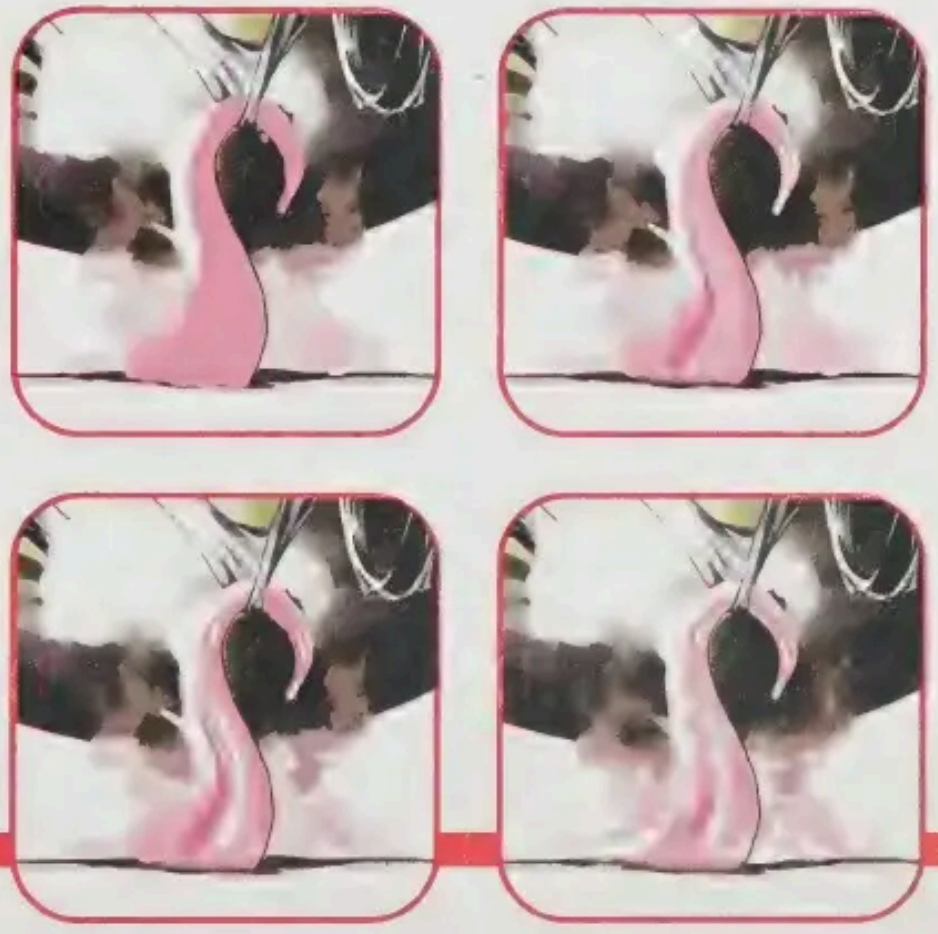
4. Ink and Lightning

Her gun firing is the focus of the drawing's lighting. The nearer an element is to this focus, the more it will be affected and lose part of its outline. The fact that the light is in the center of the illustration adds to the idea of a circle of action. Contrasting lighting creates a more aggressive image, which gives our drawing greater strength.

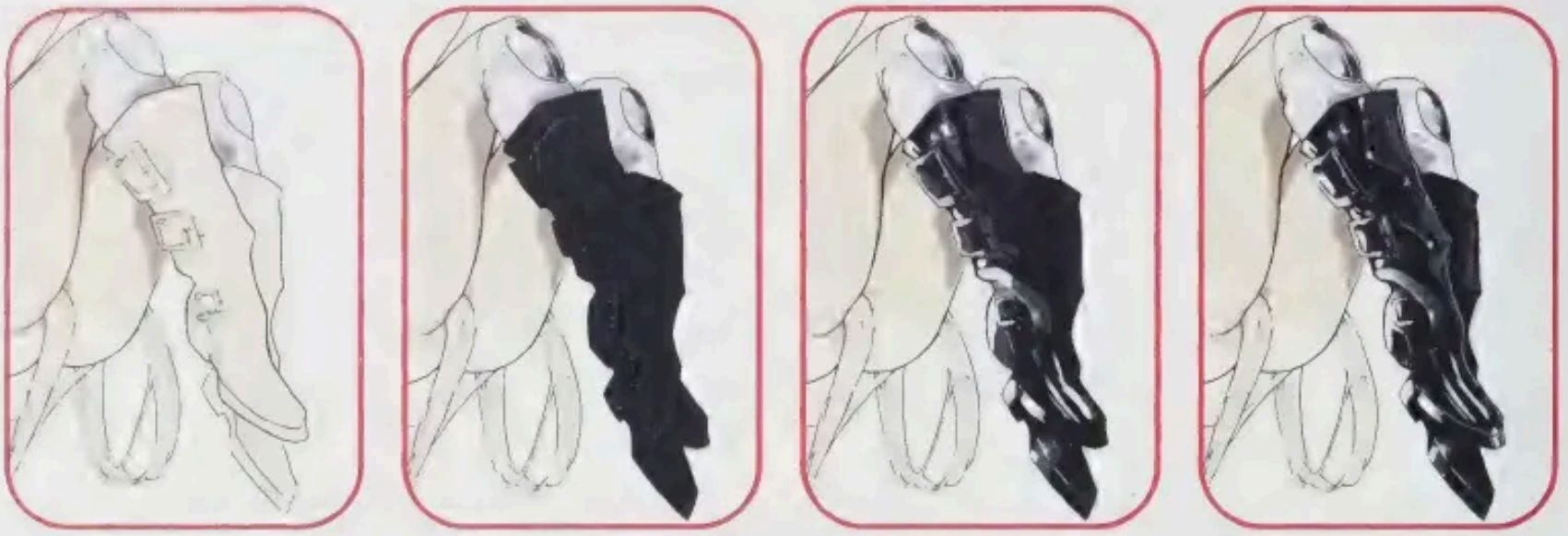
5. Coloring

When working with contrasting lighting you have to be conscious that the chromatic range you'll be using; it must be constant with the source of that lighting. In this drawing the firing shot lights up the character with a strong and clear light. You should see the real colors of each object in the shaded areas.

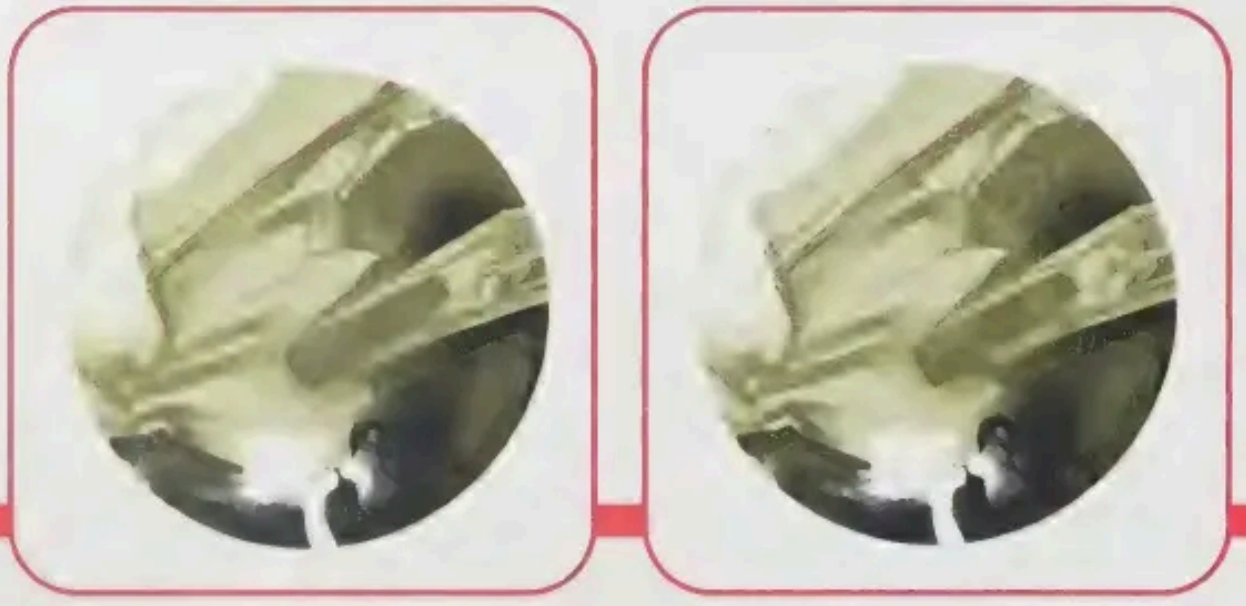
In this case we'll use color to emphasize the elements you want to play a greater role in the drawing. First, the malicious tentacle that wants to rip off her clothing should be treated with utmost detail, while trying to capture the gelatinous texture of its skin. Despite its danger, the color pink gives it a bit of character, and takes away from the drama of the situation and makes it more comical.



Treasure Hunter



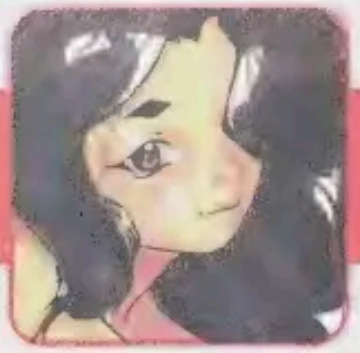
On the other hand, the treasure hunter's boots are, undoubtedly, a differentiating element that makes you look at her through a different lens. The elaborate texture of the leather shows the coarseness of the footwear and makes her look wild. Leather boots never fail to hit the spot when you're looking to dress up some beautiful legs. Her weapon receives similar treatment.



Finally, create a background with a golden, circular element which can be full of esoteric symbols and inscriptions. This helps situate the story in the greater context of an archeological adventure full of action, magic, and eroticism.

6. Finish

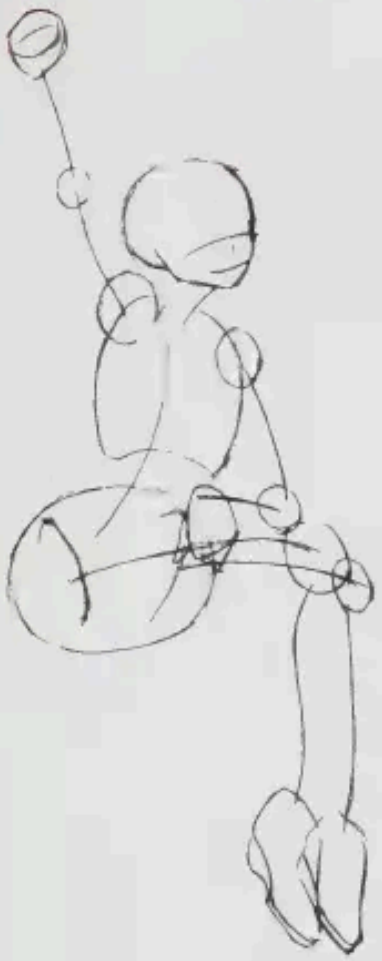
Once again, it's necessary to study the effect light has on each element and transmit the correct texture of each material.



Pirate

We can't speak about adventures without mentioning the ferocious pirates of the Caribbean! Their adventures in classical literature always described romantic travelers and bandits looking for treasure in remote and exotic places. Pirates shouldn't be depicted as vulgar looters, but as free and adventurous spirits, whose passion takes them to the limit, risking their lives plying the seas or climbing a cliff to find their precious treasure. These elements should all be included in one way or another, so we'll imagine the pirate films and novels and try to transmit those sensations in our sketches.

Here is a beautiful and aggressive pirate captain, who is brandishing her saber and holding a gun nonchalantly. Elements include a treasure chest, pirate flag, saber, gun, gloves, and her boots. There's no doubt we have everything we need to evoke a pirate's romantic spirit.



1. Layout

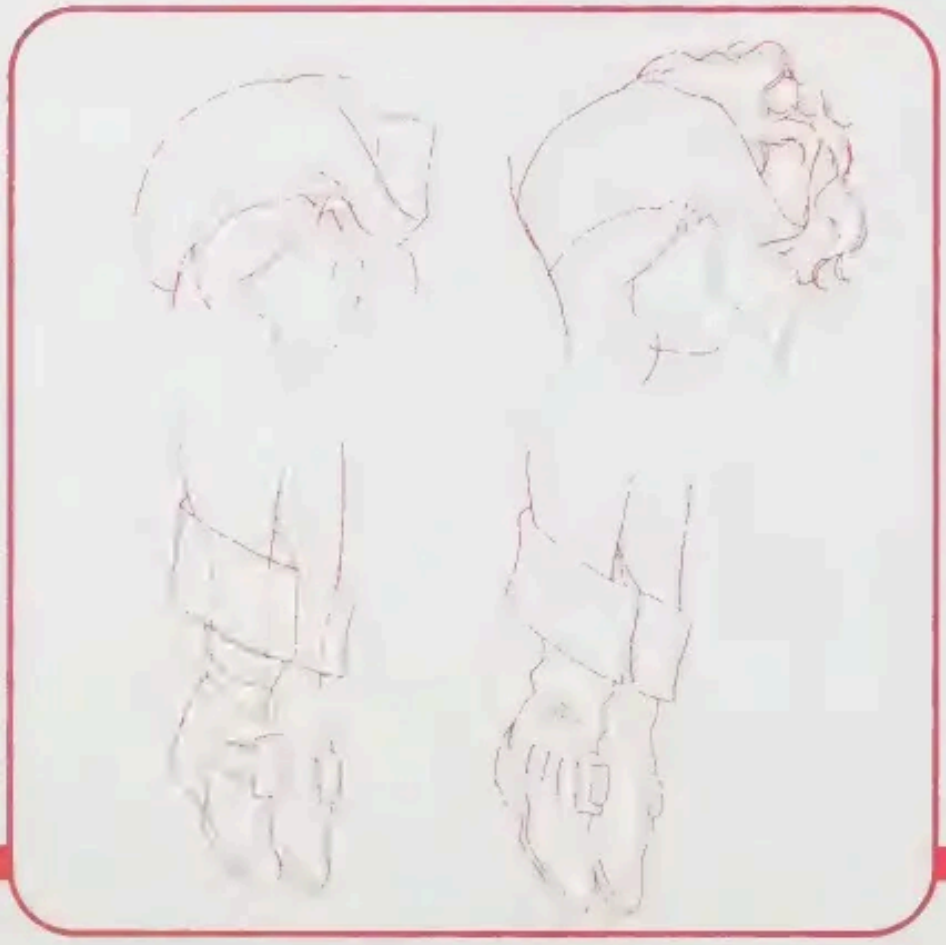
Start by drawing the basic structural lines of a figure sitting, with her legs flexed and hanging in the air. Make sure the position of her head agrees with inclination of her back and make the figure energetically raise her arm with the sword.

2. Volume

Since she's a buccaneer, she should look sexy and dangerous, so make her hair long with a lot of body ideal (besides, it corresponds with the historical context). The create the volume of her hair and construct the blocks of her figure to make her voluptuous; you don't want her to look fragile. Also study the volume and contours of the treasure chest.

3. Line Work

Now, focus on defining the details of her costume, together with her hat and boots, which are the only articles she's wearing. To make her more attractive and realistic, it's advisable to find information about pirates and watch a film with this setting. Then, roughly draw the wrinkles of the flag blowing with the wind.



To draw the hat and boots, begin by drawing some basic shapes that adapt to the volume of her head (the base of the hat) as well as her legs and feet (the base of her boots). Over each base, add wrinkles and details, which give the materials of her costume their final look.

4. Lighting

The pirate's skin is quite pale and the atmospheric light makes the day look clear. So, don't add very contrasting shadows to her body—only a few projected shadows, such as under her armpits, between her breasts and on her inner legs. You will, however, see more shading on the flag and treasure chest, where you'll project the figure's shadow.

5. Coloring

Color the flag a dark red and use heavy strokes of darker tones to indicate the folds and shadows. Shape the flag by blending these strokes into each other. After doing this a few times, you'll have the surface defined so you can draw the skull and give it some textural effects.

You should shape the volume of her body and make sure her skin is really shiny and smooth. Begin with a base tone, and then add patches that go well with it and give her skin color. The intension of the strokes with which you add patches of color must be to shape the volume by blending the colors together.

The effect on the skin is still a bit coarse, but keep working on the volume, by adding some highlights to get some more tones. Continue blending the strokes until you achieve a smooth look. Then, add details like her nipples.

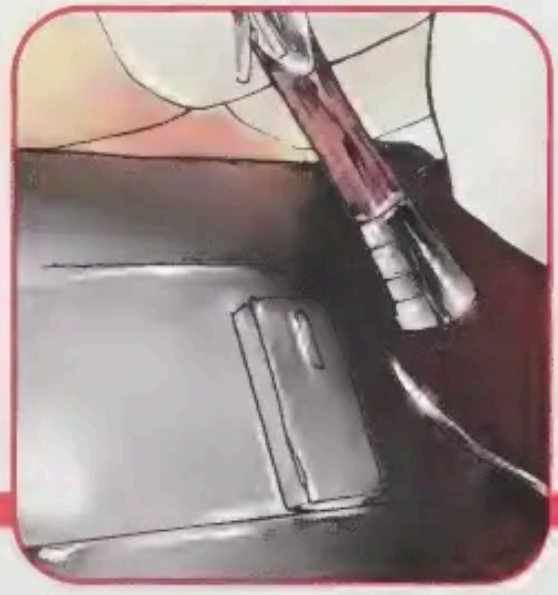
Looking at the detail of how to colored her face, take a step-by-step approach to each stroke. You should apply each layer one at a time, then fade them together so the changes appear to be strong, but subtle.

Use more direct lines on her hat, since you want to create wrinkles and imitate its texture. Play with the faded contours by drawing an irregular surface. Meanwhile, create the feathers with long strokes and blend them profusely, and then add finer lines with greater presence. The contrast between strokes will help imitate the properties of different objects.

Pirate

When drawing the skull and crossbones on the flag, consider the undulations drawn in the previous steps. First, draw the general shape with white strokes and then the shaded areas with filthier strokes. This gives the sensation that the drawing follows the surface of the fabric's folds.

There are various textural effects on the chest's metallic surface. You can see this on the bright highlights made with broken edges (as with chalk), and the lines drawn in dirty white to make it look worn and scraped. The reflection of her flesh and boots are superimposed over the patches of shading, which in turn draw irregularities over the surface, like small dents.



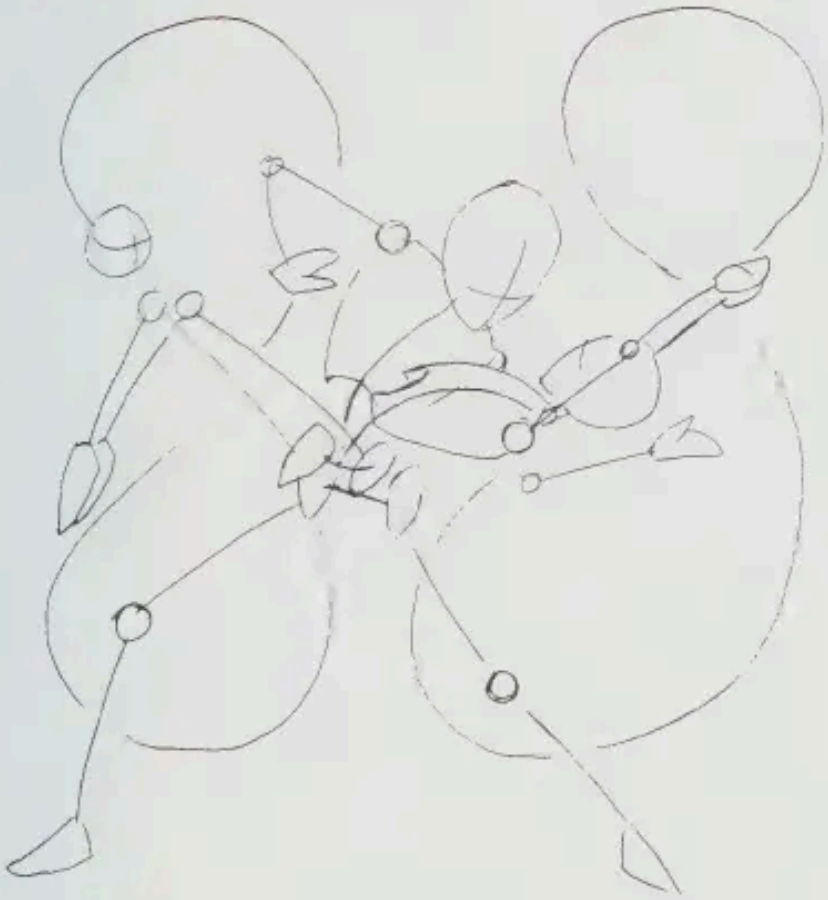
6. Finish

As everybody knows, the skull and crossbones is the pirate's emblem, a symbol that we can't forget and which fills the image. The result is very evocative, which is what we were after from the very beginning.

Gangsters

Yakuza are the famous Japanese gangsters, known for intricate tattoos covering their bodies. The most common motifs are tigers, demons, and dragons. Tattoos are a very useful aesthetic resource when doing a gangster story. So, when we investigated doing an image about gangsters, tattoos ended up taking over the entire image.

The composition of the scene is based on the double figure 8, or 88, formed by the dragons, and the X-shape drawn by the figures. The figures are in the center of the image, but our eyes follow the course of the dragons, as they wrap themselves around the figures.



1. Layout

Place the girl in a horizontal position, floating, with the boy behind and the dragons drawing the double figure 8. Then, sketch the boy with a gesture that relates to the fact the other figure is floating.

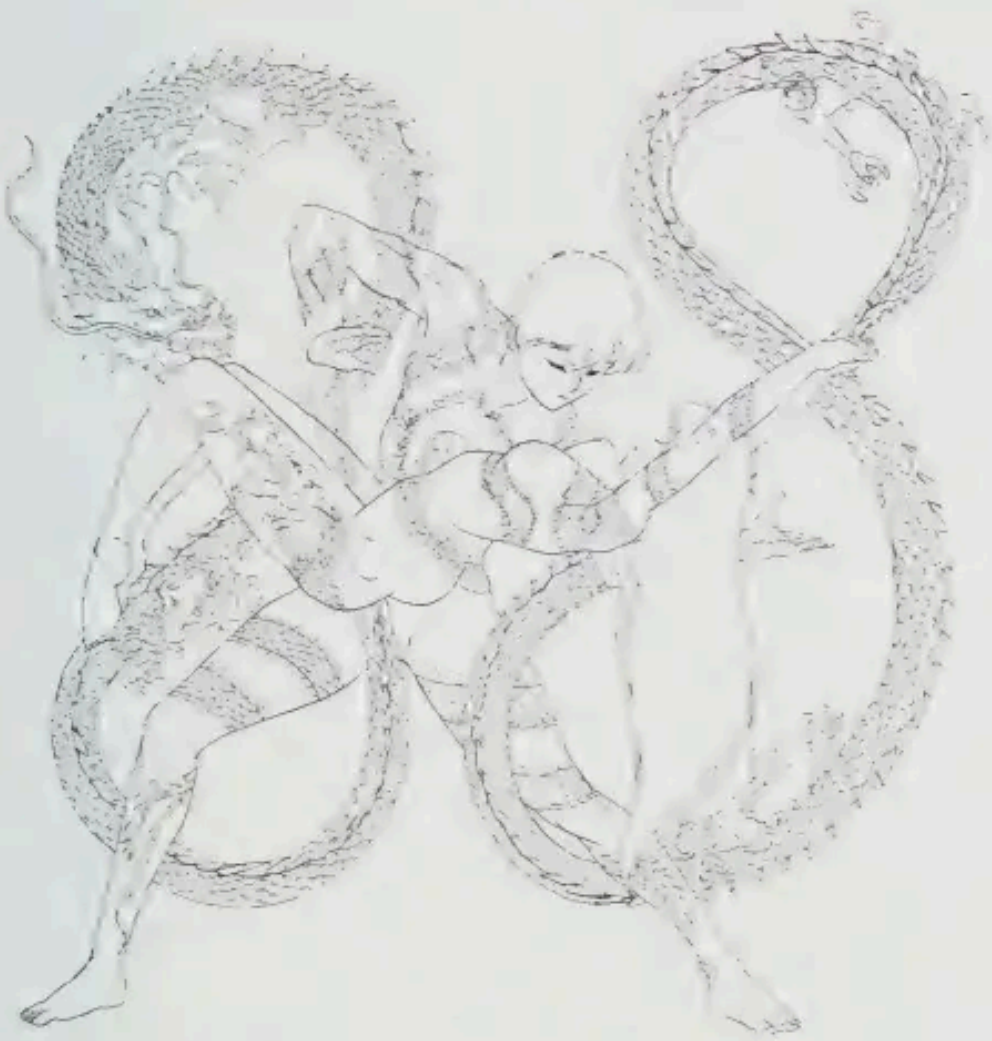
2. Volume

It can be difficult to draw the figures intertwined. In this case, the best thing would be to draw the boy completely and draw the girl on top of him. Then, erase the lines that are covered by the girl's body, leaving her figure in front.

3. Anatomy

The boy's position shows that he's doing something to the girl. With a hand raised and showing his palm, it is as if he were projecting some force on her belly, while his other hand behind—but not touching—her head. His face shows utmost concentration and the gesture seems inspired by martial arts exercises.

When drawing the tattoos, make sure they adapt to their anatomical shapes and curve according to the surface of their bodies. The motif gets slightly deformed when curving like this, because otherwise it would look too flat and not be well integrated with the figure.



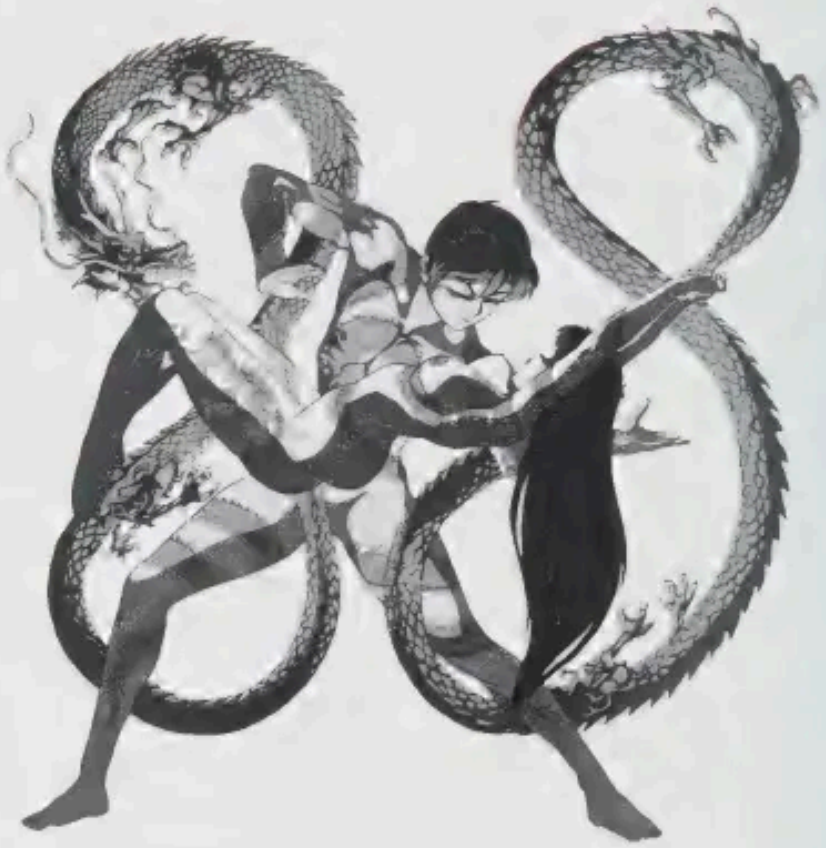
4. Line work

The only clothing the characters have are their tattoos, although they're not really clothes, we can say they "dress" the figures and they don't need to wear anything else. The motif of the tattoos is very intricate, as we've seen, and the high level of definition forces us to reproduce each detail and the hundreds of scales covering their bodies.

The detail of the dragons is identical to the tattoos. In both cases, you should start by sketching their contours with simple strokes full of rhythm and fluidity. Then fix the contours up a bit and add the basic shapes of the elements that stand out, such as the spurs and horns. Finally, add the smaller details and the scales within the areas you've marked.

5. Lighting

There's a powerful light in the center of the image, between the two figures. The light is very sharp and definitely not natural, which gives the scene an artificial atmosphere. Besides helping to strengthen the intention of the boy's gesture, focusing on the hand motioning towards the girl's belly (and projecting the form of the dragon that crosses the image) it also helps you separate the figures, so you don't confuse their contours.



6. Coloring

The background element looks like an enormous disc or gong. This will frame the figures in an exotic, Asian atmosphere. The symbols within the disc are based on the symbols of the I-Ching, the eight Chinese elements. The head of the dragon is identical to that of the dragons in the tattoos.

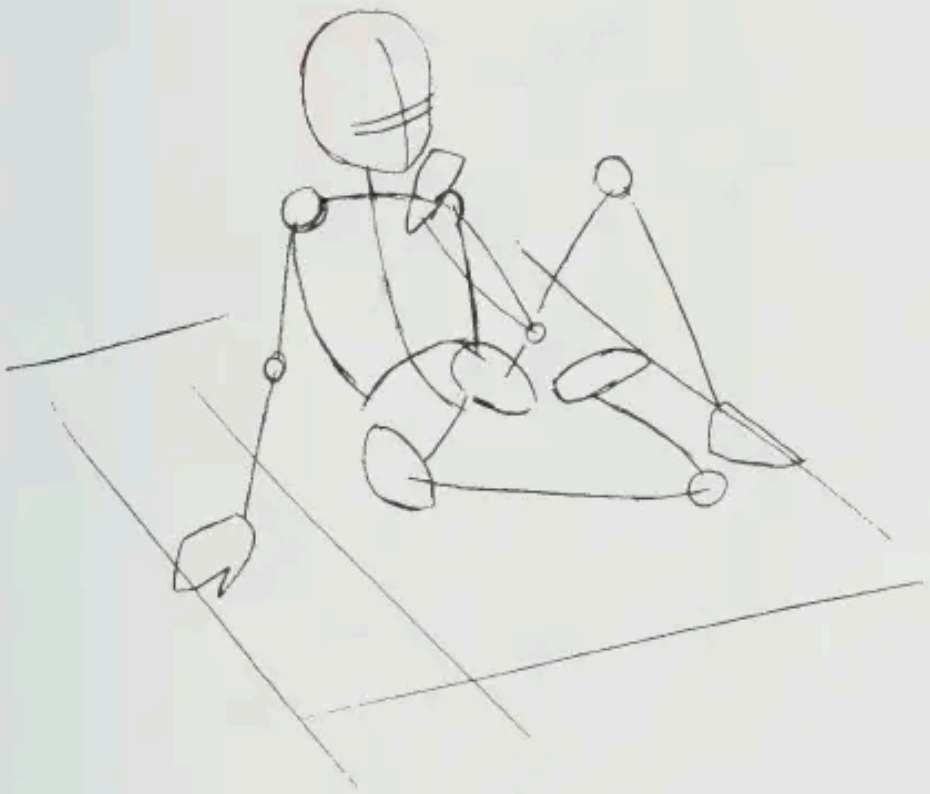
7. Finish

Once you've integrated the background, make sure the lighting of the disc and its shading matches the illumination of the figures, which stand out much more when framed against such a dark background.

Queen of the Stree

The queens of the racing circuits are the sexy models representing racing teams. They wear striking clothing, with bright colors and daring designs (obviously, they always don the colors and logo of their team and sponsors). Our queen is wearing a dress inspired by her team. She's not a mere escort, she's an adventurer, and pilot who doesn't limit competition to the racetrack. She'll battle her rivals on the street, abandoned highways, and faraway dessert landscapes.

This character walks on the wild side of life, she takes part in illegal competitions, so she should look rebellious. In addition to being a girl of action, she exploits her sexiness to the max. The pose where she's on the car's hood seemed appropriate enough: she's flaunting her body, but promising a whole lot more. You can't trust her innocence.



1. Layout

You must sketch the perspective of the girl on a hood with the help of references indicating the hood's vanishing lines.

2. Volume

The girl is pretty strong, so make her a bit wider with a voluptuous, athletic body. Her hip and pelvic box should sit well on the hood's surface.

3. Anatomy

Her anatomy is wider than your average pin-up girl. When combined with a simple, short hairstyle, she is characterized as a girl of action more than as an object.

On a separate sheet, study the car's volume and end by integrating it with the figure of the girl. Use photos of real race-cars as references to make your details realistic, but your base must always be a perspective drawing that you'll then adapt to the references. In this case, you'll draw the volume in perspective and finish the details according to our references.

4. Coloring

The clothes she's wearing are elastic and body-hugging, like a semi-transparent plastic, so you only need to draw their contours, closely fitting the anatomy they're covering. Instead of folds and wrinkles, use reflections and transparencies.

For the same reason, begin by coloring the clothes by substituting the black contour lines for colored ones. Continue applying the colors you'll see beneath her transparent clothes (nipples and g-string). Then, color in the clothing leaving some areas more transparent and adding highlights on top. Finish by drawing the same logo and motifs that are painted on the car.

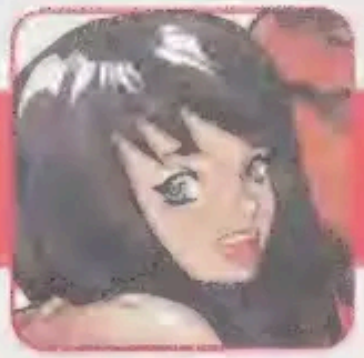
Queen of the Street

Next, color in the car, factoring in that it's a racecar and has bright colors and decoration. After applying the base coat, scatter highlights and add some textural effects. Highlights are especially noticeable on the windows, such as the moon on the front window and the headlights. Add highlights to the base color and blend it in, so that there's a hazy area between the super highlights and the base. Add highlights to the headlights and on top of it paint a layer of details and color.

Once you've finished giving the car its highlights and reflections, add the accessory elements. Put the logo on the hood and sides of the car, and apply a flat color. The logo will integrate itself better with the car if you treat it with the same reflections and highlights. Finally, consider the space the figure occupies, and add patches of color to show the areas where her body is leaning on the hood.

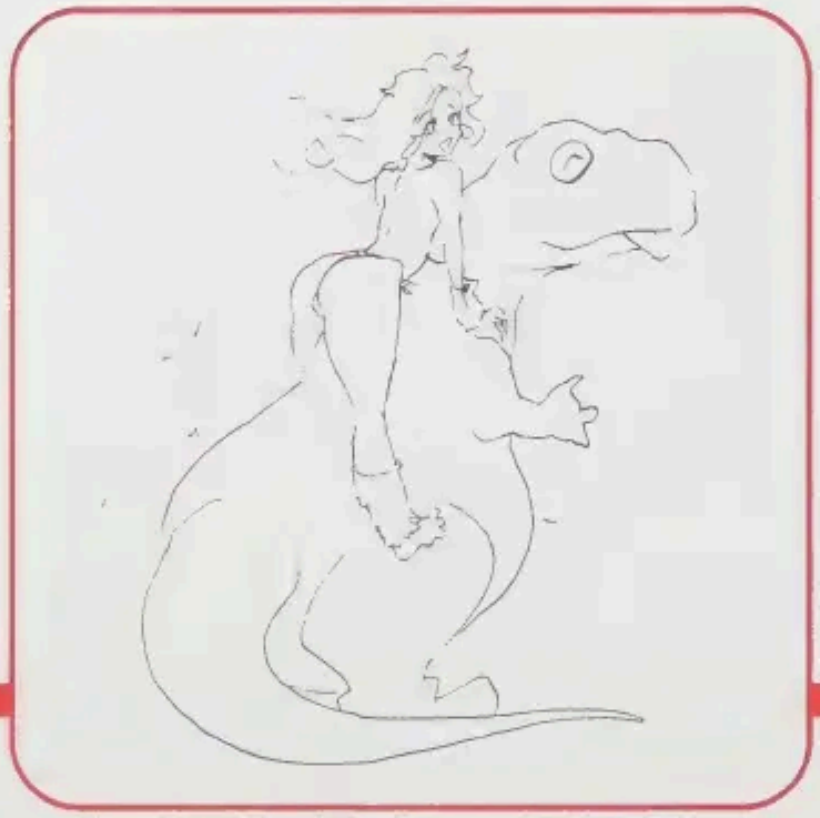
5. Finish

The illustration is finished once you've integrated the figure on the car. The color of the girl's clothes and logotype is the same as the car's, making it look somewhat like a uniform.



Cave Woman

Wild landscapes are incomparable backdrops for great adventures. Hundreds of stories take us to the most savage times in human history; we even invent possible situations depicting human communities struggling for supremacy on earth against monstrous species, outside of a real historical framework. Prehistoric times have always been full of mystery and wild exuberance. And, there's nothing more exuberantly wild than a cave woman.



We'll focus our sketches on this struggle between species. The idea is to put our cave woman in a bit of a bind—thanks to a bad-tempered saurian. At least, that was our starting point. So, the sketch we've chosen presents a brutish cavewoman on a saurian that's seemingly pleased with this harassment. Obviously, it's a peculiar humanization of a lucky beast.

1. Layout

Whenever you have various figures interacting, it's important that we inlay them correctly, especially their points of support and contact. You must be careful with their sizes and proportions. Our saurian has a different anatomical base than a human, so it would be helpful to take a look at one of their skeletons before inlaying it. To draw the girl, begin with her back, which is foreshortened and twisted, especially in the pelvic area where the neck meets the cranium.

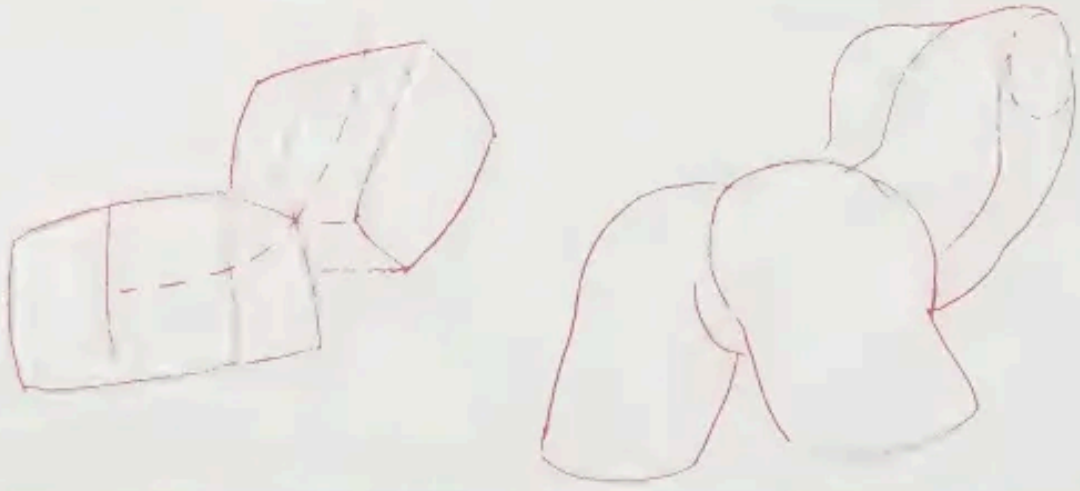
2. Volume

The dinosaur's volumes gives you a solid foundation to add the cave woman on top of. Go back to basic geometric shapes to construct its figure. When caricaturing the dinosaur, you should greatly exaggerate this synthesis of volumes. Once, you have the volume of the dinosaur, move on to the girl, paying extra attention to the points where her figure leans on the giant lizard.

3. Anatomy

You'll have to draw the girl's body by adapting her position to the way it leans on the dinosaur. It'll look pretty natural if you have her raise one leg, resting her weight on the other, and using her arms to hold on to it. She arches her back, in accordance with the position of her arms.

To correctly draw the way the girl arches her back and raises her rear, imagine her pelvic and thoracic boxes as if they were parts of an accordion. If you understand how the base of the volume behaves, you can better define her back and shoulders.

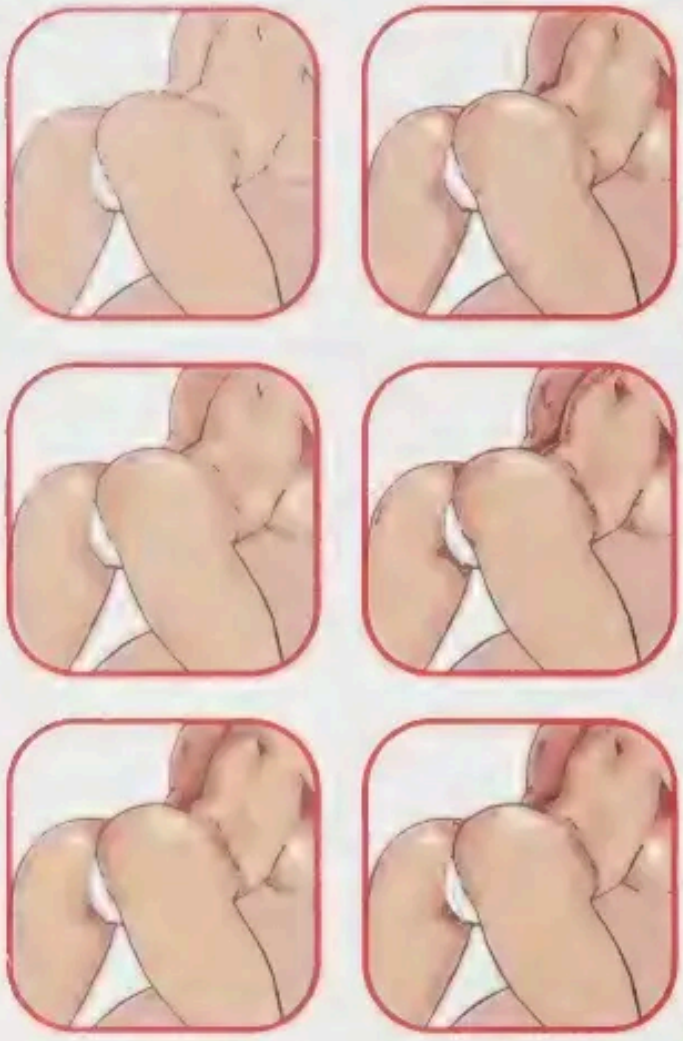


4. Line Work

You're not looking to win any praise from fashion designers when drawing the cavewoman. Four pieces of skin will be enough clothing for her body. By raising her hips exaggeratedly, you'll show all her naturally splendid gifts. Exaggerating her buttocks in the foreground will make her figure a heck of a lot more exuberant.

Now's the time to grab your reference and draw the dinosaur, deforming it into a caricature of itself.

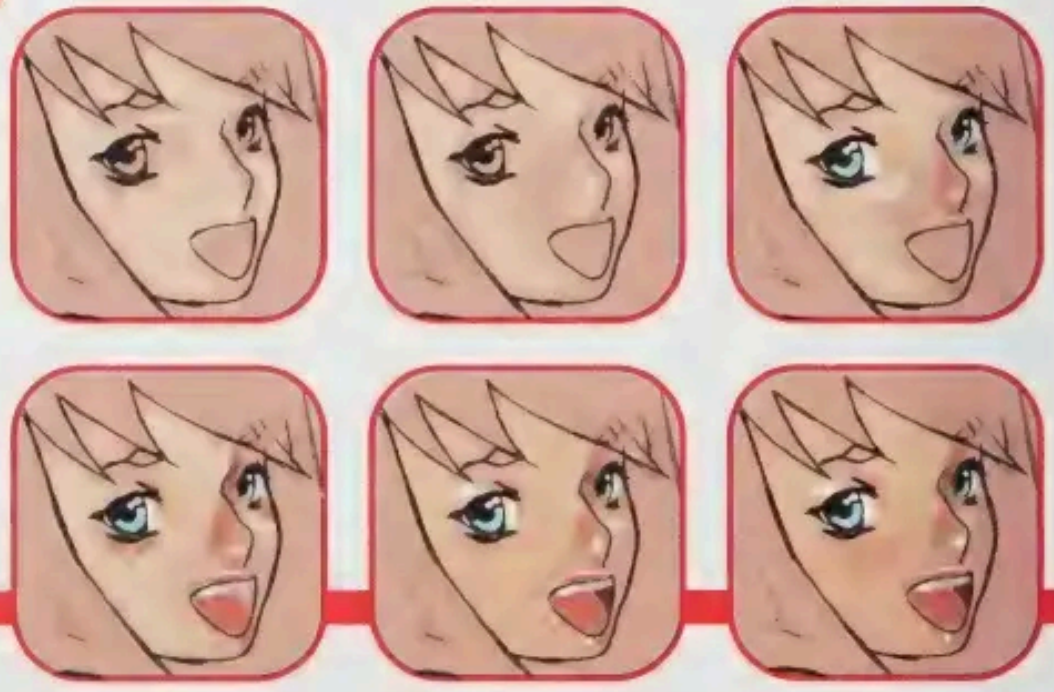
Cave Woman

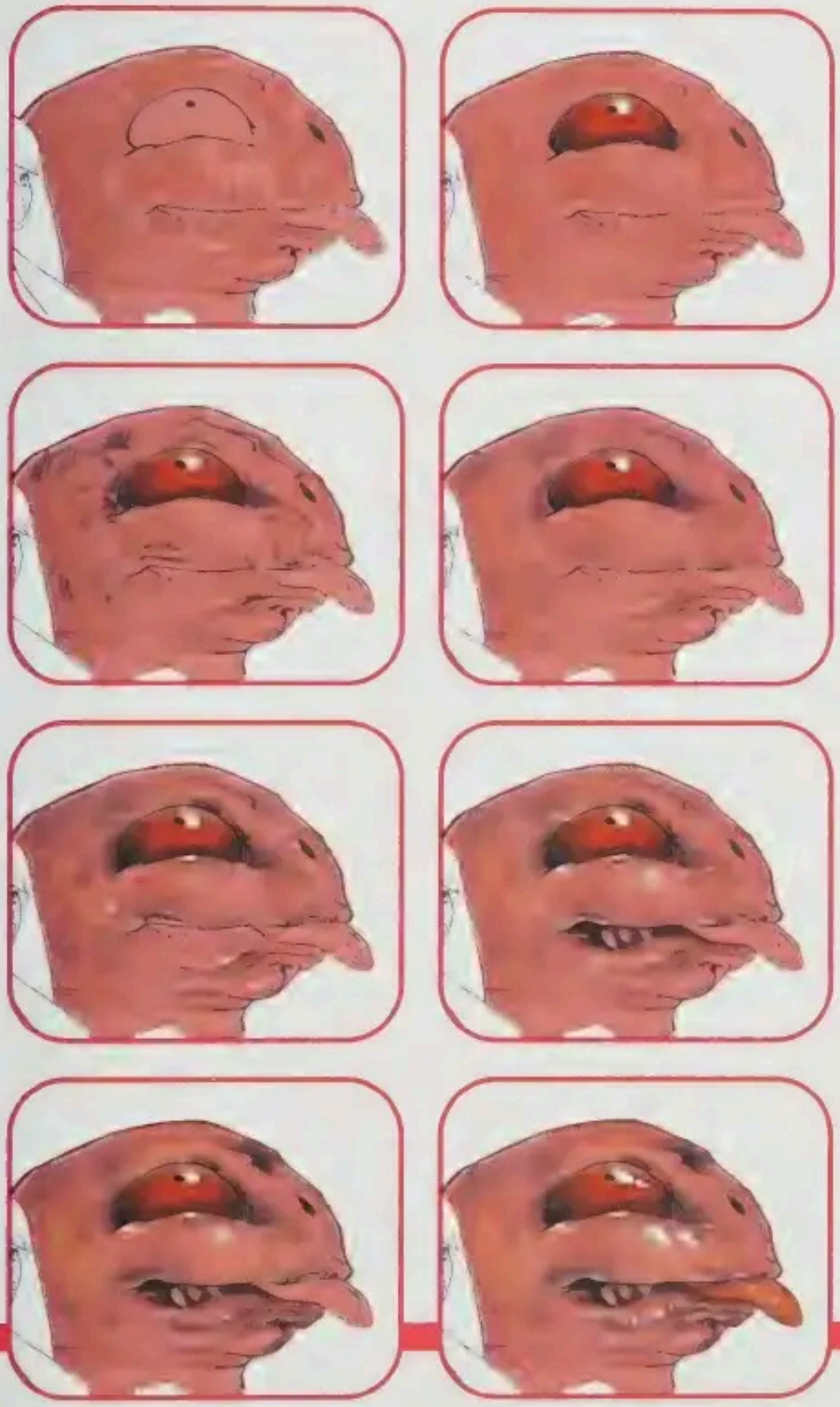


5. Coloring

Begin coloring in the girl by applying a dark skin base throughout her figure, and then cover it with a lighter tone using thick strokes, while leaving traces. The idea behind leaving these traces is that by fading it all in we begin shaping the volume and anatomy with tonal shades. Add more specific lines with different tones of shade and light and fuse them all, thus shaping the anatomy.

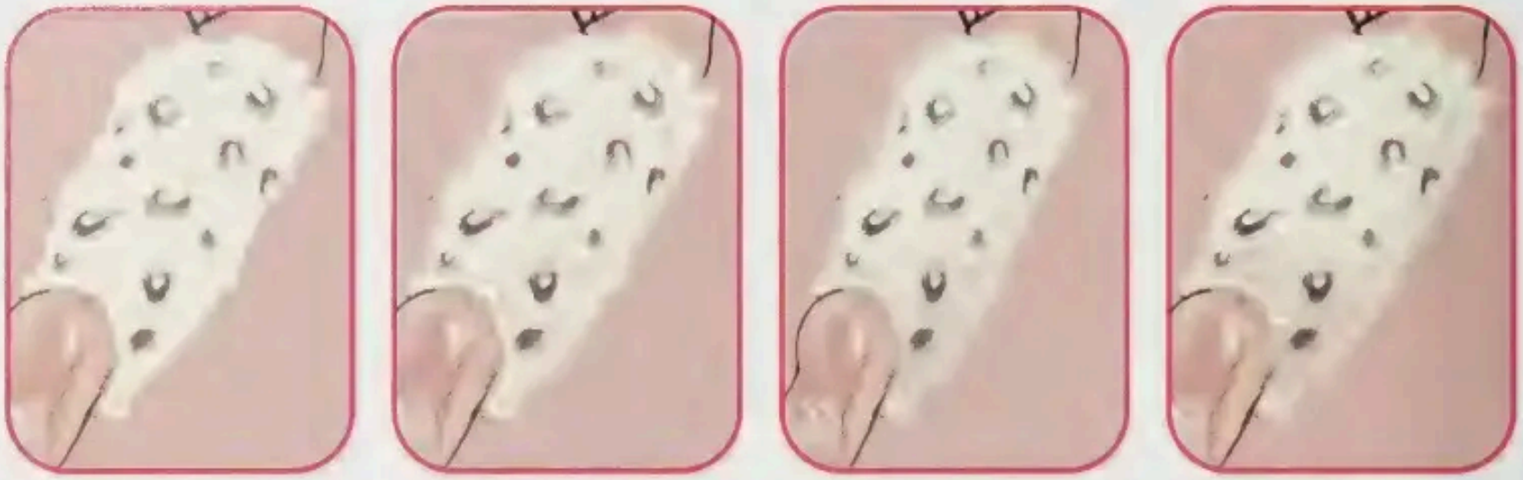
You'll do something similar with her face, the difference being that here you'll mark smaller details and intervene further at the end when you draw shadow contours. You'll add highlights to the prominent areas and define her features with a more intense flesh color. Finish by adding details with other colors, such as her eyes, mouth and teeth.



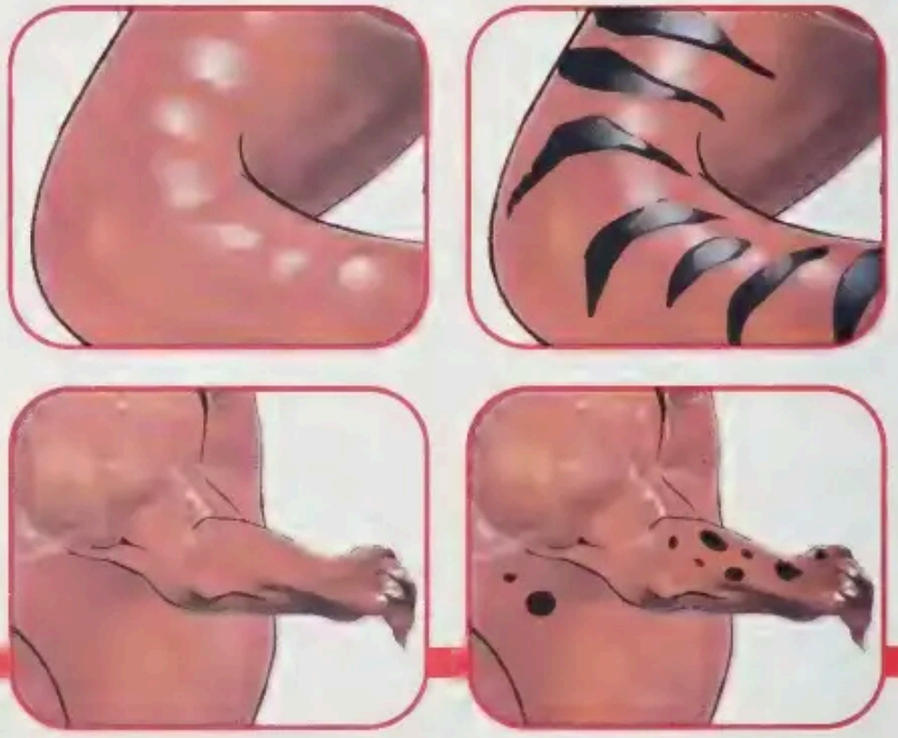


Begin the dinosaur by giving it some basic shape, blending it in completely while following its volume. Then, add some strokes of a darker tone to mark shadows and wrinkles and blend them in. Then, lighten things up with a lighter tone and finish shaping by adding some highlights. Complete the dinosaur's flesh with dark patches making a reptile motif.

Cave Woman



Create the specks and dots of her legwarmers with dark strokes that break their contour to look like hair. Then superimpose patches of various tones and fade them together, so they mix without disappearing completely. Finish by breaking the legwarmer's contour to make it look more like hair.



The dinosaur's skin has full tone and filthy shading, giving it a more leathery look, like the hard skin of a reptile. Make use of the shaded areas to achieve this with textural effects. Use hard and broken strokes on the highlights to emphasize this aspect further. On top of all this, draw patches and top it all off with some highlights.

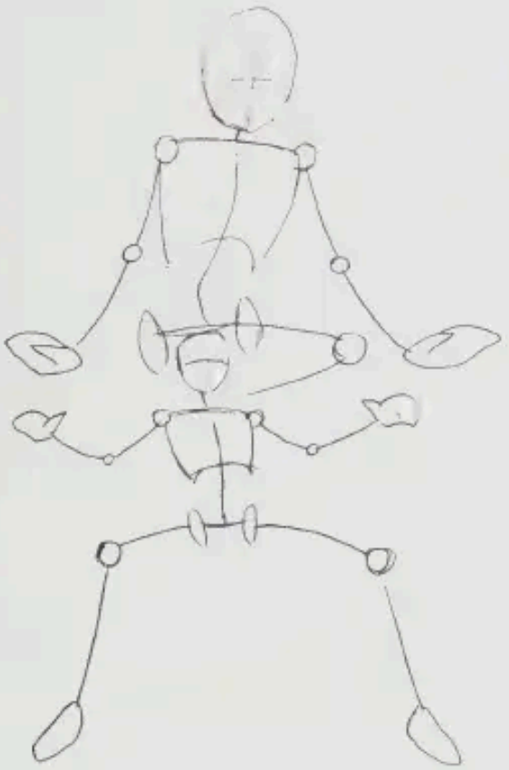
6. Finish

The illustration has wound up very red, especially the dinosaur. Make sure not to use pure black, but lighten it up some. As you can see on its nails and striped pattern, adding some highlights keeps it from looking too flat.

Virtual Reality

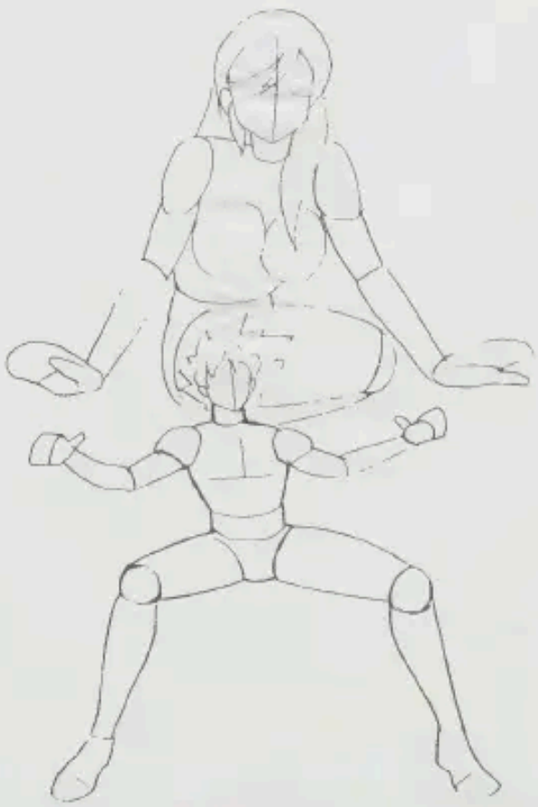
Technology advances with giant leaps, and scientists often find inspiration in ideas taken from the world of science fiction. Among other things, Cyberpunk deals with man's relationship with machines, often questioning the boundary between them. It's a very popular genre in manga; after all, it offers a vast field where you can work with hundreds of storylines. It's a genre that's always growing and enriching itself like the technology it's based upon. Virtual reality and its applications are part of today's world and the focus of our next drawing.

The idea for this illustration is to have two characters, one real and the other virtual, facing each other in the same setting. This forces us to create two different atmospheres under the same roof. The sketch we've chosen goes a bit beyond what's commonly meant by "staring too close into the television."



1. Layout

Begin with a circular composition divided into two sections. Use a low-angle perspective, bringing the horizon closer to the floor. You'll have to take the horizon into account when sketching the main figures. Whenever dealing with low angles (or high angles with a raised horizon), you have to be extra careful when foreshortening—no matter how slight it may be. This is because it forces us to deform the figure in an unusual way as compared to eye line shots.



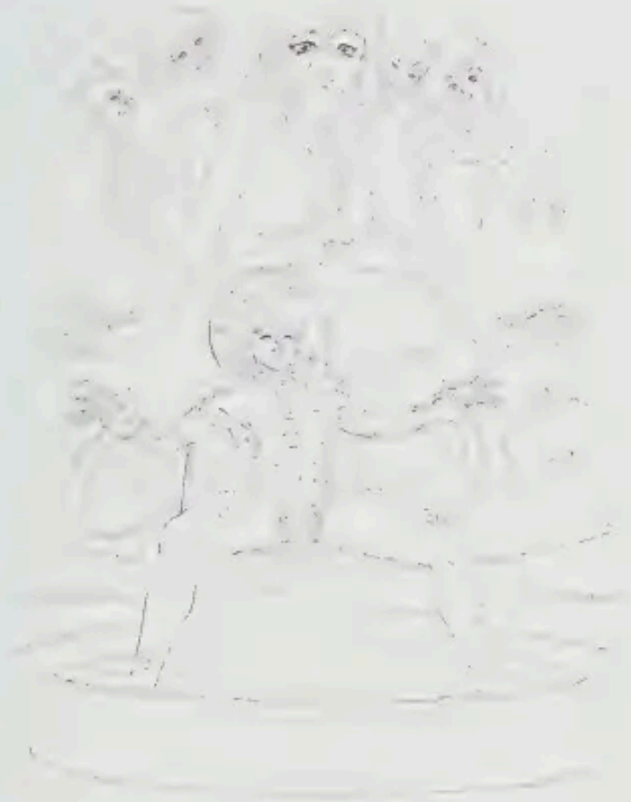
2. Volume

Continue with the dual division of space. To draw the boy sitting, first we'll draw the chair. At the same time, develop the perspective that'll help us draw the circular pool. For the figure within the "screen," draw the sphere to have a circumference serving as the floor.

3. Anatomy

There are three main points to comment on regarding his anatomy. You should draw his facial features taking into account the slight low-angle perspective and his backwards-leaning position. The positioning of his arms allows you to see his armpits and extended torso, which is an area that is sometimes treated carelessly since it's not often visible. You should get references before inventing something that ought not be there. Lastly, a well-studied volumetric account will be the perfect base to correctly foreshorten his leg muscles. Next, draw the girl by imagining you're seeing her through a glass window that's above your head. It's important to place her hands in the correct position to support her weight, which is fundamental in order to create that leaning sensation.

To not be limited by only two figures, enrich the illustration with some playmates; after all, eroticism can also mean abundance.



4. Line Work & Costume

"Clothing" is rather trivial in this illustration and as a background element. The sensors placed on his body correspond to points used in acupuncture. The background appears as an element that will fuse with the darkness of the room, which gets deformed by the same spherical sensation that you studied in the initial sketch.

5. Ink & Lighting

The tri-dimensional screen is also a powerful source of light. The light falling on the boy's body depends on how close it is to the light source. The entire lighting of the illustration follows this principle. The screen is the solar center of the system made up of the different elements in the illustration.

6. Coloring

Once again the screen is important since its light bathes all of the elements with its color. First, paint the figures looking at the light source, using at least two tones. In the case of the boy, the change in tones will help integrate him with the background illumination.

Follow the same method when painting the background, by working the same color scale. Break it down until you've created an atmosphere where darkness has devoured the details on the walls. Using circular brushstrokes will heighten the spherical character of the objects in the composition. These strokes not only add color; they can also be a constructive element.

When uniting the characters with the background, you realize how important it is to use the same color palette in order for the image to be well integrated.

Finally, create the effect of the tri-dimensional screen. Make the area of the sphere, serving as the floor, more solid by making it more opaque.

7. Finish

As a final detail, add various screens offering different details of the images our character is visualizing. Once again, you will reiterate the spherical nature of the illustration when positioning these screens around the boy.

Fantasy

Sweet Angel

Elf Sorceress

Princess

Slime

Warrior

Monkey King

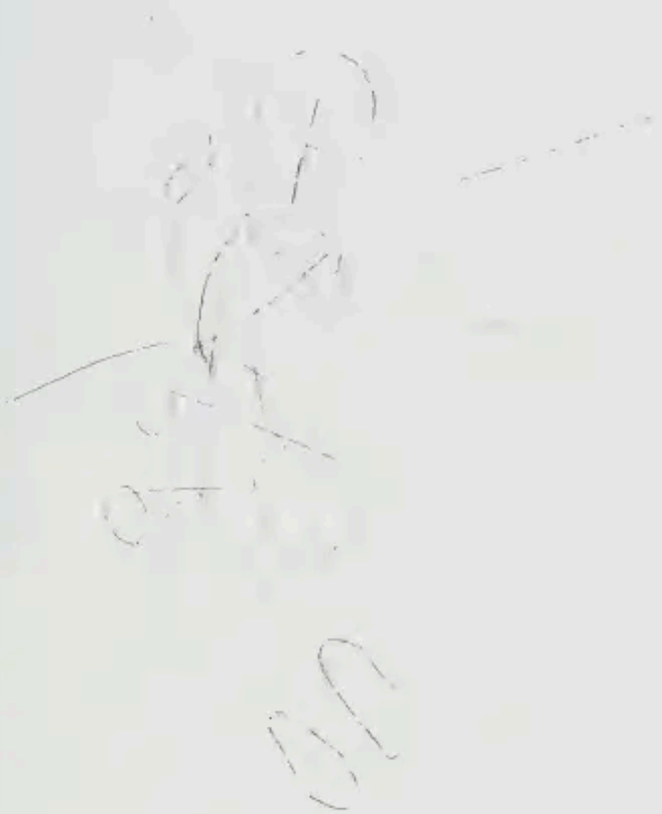
Ogre

Little Fairy

Sweet Angel

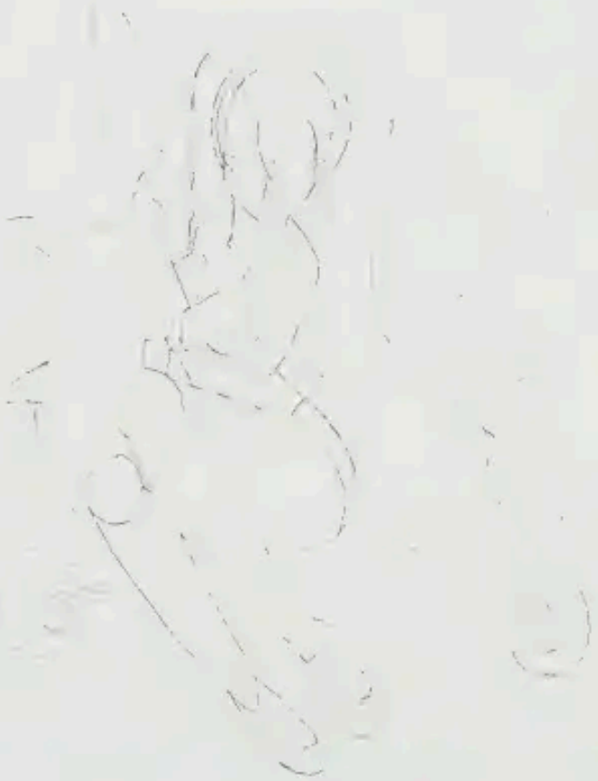
Angels are associated with kindness and good; it's hard to imagine an angel with bad intentions. So, we definitely want to avoid anything that could be interpreted as lewd conduct. The wings are the key element to draw. They can be used as decorative elements when folded, or they can be dynamic when drawn open to show movement.

The sketch of the flying girl above is quite attractive, but too dynamic for what we're looking for. To best characterize the "Sweet Angel," rather than drawing a spectacular image, it is best to use a more discreet composition. Even though she is naked, the angelic character should not show too much.



1. Layout

The ideal pose is similar to that of a glamorous 1950s pin-up girl, where being nude is presented in an elegant manner. The wings create a decorative frame around the figure, so start by drawing an outline, with just a few lines to give us an idea of the space they'll cover.



2. Volume

Volume forms the figure within the framing structure. There is hardly any foreshortening, so overlap the leg blocks and the twist of the torso, inclining the thoracic box.

Sweet Angel

3. Anatomy

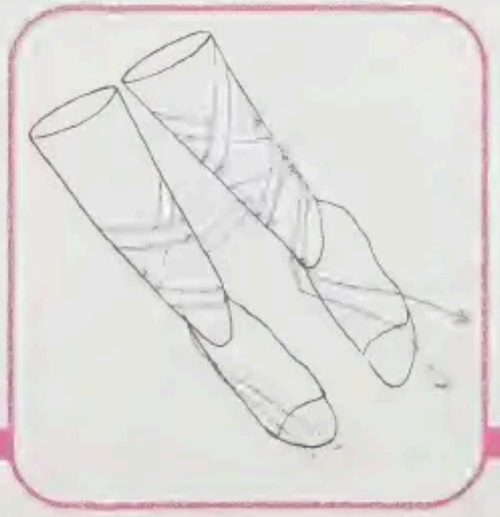
Next, do her hairstyle by drawing long, voluminous waves that are perfect for hiding some of her wings, giving our character more presence. The waist area is more difficult since the thoracic box is slightly turned and her left-facing shoulder is inclined. This is detailed in the sketch and description below.

The right arm, which is leaning straight on the floor, is tricky since it is difficult to judge where her shoulders are and how their inclination affects her abdomen. If you're not sure where her shoulders are, it's best to draw a sketch of where her hand rests on the floor and draw a vertical line up to the shoulder.

4. Line Work

Since the position of her arms and legs keep the key areas covered, we can draw a nude angel while maintaining an air of naivety. The strategic placement of her hair falling in front of her shoulder helps as well. The wings require elaborate line work, so shaping them with a lot of feathers at different lengths gives her depth.

The ribbons highlight the volume of her hair and legs by outlining their shape. While drawing the ribbons, imagine the way they would wrap and go down each of the cylindrical shapes.



Sweet Angel

5. Lighting

The feathers should have a flat finish, with barely any contrast or shading, to make them look light—except for the parts that are right next to her. Here draw a few shadows. In addition, draw shadow contours on the ribbons to help mark the creases.

6. Coloring

We can take some weight off the image by changing the black outline of the feathers to one color so it isn't as visible. Next, we can give her life by adding color and highlights to her eyes.

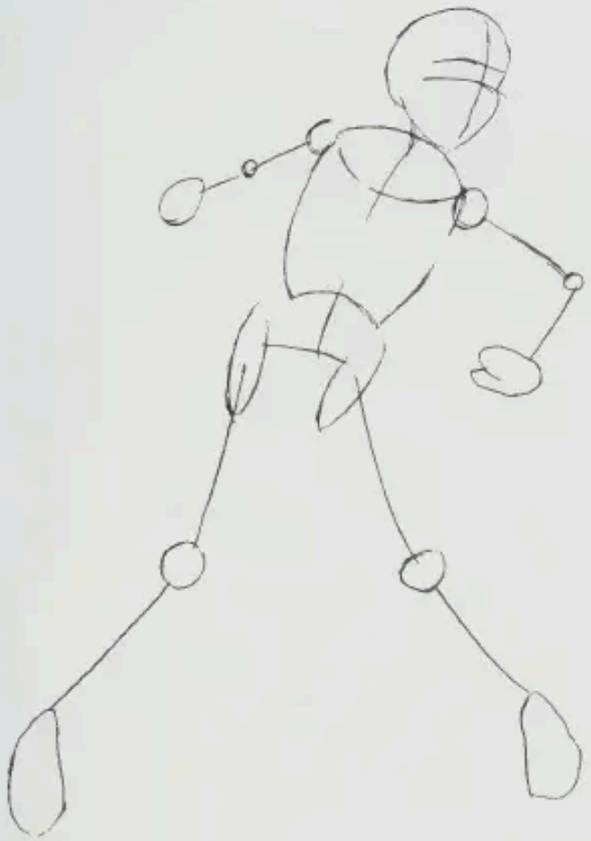
7. Finish

We've chosen a range of simple tones to color her that when combined will match nicely. For example, the color of the ribbons is an off-yellow, which is a complementary color of blue.

Elf Sorceress

The Japanese find elves to be sexy with their exotic features and funny pointed ears. There's an entire genre of erotic fantasy manga that exploits their appeal. Heroic fantasy easily mixes medieval elements with science fiction and video-game style, meaning illustrators have all the freedom they need to design elements and creatures. The fact is an elf allows us to introduce the theme of magic and draw special effects that make the image more attractive.

This pose is very dynamic and includes the key elements to effectively describe the character's nature. It's a scene that makes good use of the space. It shows the elf holding a type of truncheon (a magical weapon or object) and performing a gesture with the other hand, which seems to be directed at the fantastic creature (or magical effect materializing like a fantastic creature) that's coiled up around her.



1. Layout

The sorceress is about to attack or cast her spell, making it necessary that her pose depict her to be on guard or just about to jump. Separating her legs and flexing them slightly helps transmit this sensation. Separating the arms from the body also adds dynamism.

2. Volume

Pull back her arm holding the truncheon and foreshorten it quite a bit. As you can see by the way it's overlapped by the volumes of her shoulder, the arm and forearm get smaller the further her hand trails away, which is far behind her body. Likewise, the arm that's in front must be drawn slightly larger, especially her hand.

Elf Sorceress

3. Anatomy

Draw parallel lines outlining the shape of the truncheon, since you'll need it as a reference to draw the fingers of her right hand wrapping around it. The magical energy makes the elf's hair fly, as if being blown by a powerful gust of wind. The waves of her hair, and the locks falling to the side, give a lot of strength to the scene.

Seen from the front, an elf's eyes are not parallel but their axis is a bit inclined. Their elongated ears have a similar inclination. Seen from a three-quarter's perspective, it's enough to slightly incline the lower line of the eye downwards and have the rest of the drawing follow that inclination.

4. Line Work

Since there's no problem adding anachronistic elements over others inspired by medieval times, her outfit ends up quite original. On one side, her left arm is covered with leather protection connected to a shoulder pad, which seems to complement the truncheon with its spear or trident point. On the other, a sexy bikini is too sophisticated to have historical relevance, but it sure lets you show off her body.

To draw the two-headed dragon easily, begin by drawing reference lines showing how its underbelly hides and reappears depending on the way it turns. It is always opposite to the closed curves marked by its spine, while the scales on top come out like small spikes.

Elf Sorceress

5. Lighting

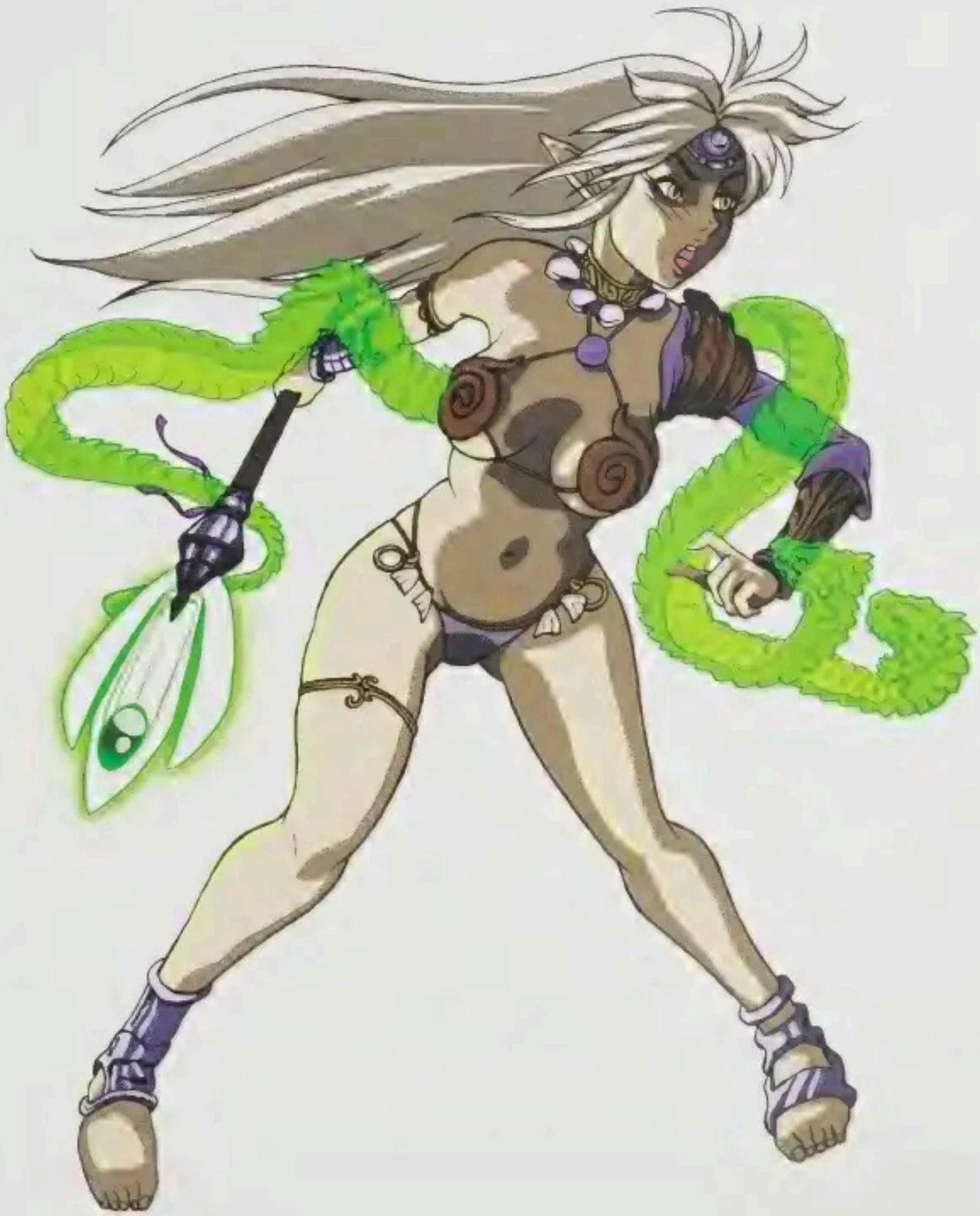
Use artificial lighting that is coming from a very localized area for the tip of the outstretched trident. Then draw heavily contrasting shadows on the sorceress' skin, marking the side that's hidden from the light. Then, draw the locks of her hair with the contour shadows.

6. Coloring

To color the image, follow the indications of contours with different tones depending on how the light passes. Color in the shadows and give the figure its final volume. Then, make the blade shine, illuminating the elf's profile and giving off green reflections.

7. Finish

Finish by adding the two-headed dragon, which you want to look illusory, as if made of light. To do this, color it using light, saturated tones, which will also diminish its opacity, making it translucent and immaterial looking.



Princess

In fantasy stories, princesses are usually objects of desire for all sorts of monsters, who kidnap and carry them back to their dens like a treasure. If it weren't for princess-kidnapping monsters, we wouldn't have rescuing heroes. In erotic stories, these monsters are more lustful than covetous, which is why they jump the princesses wherever they catch them and grope about their bodies with their claws, tentacles, or whatever other strange elongated probes they might possess. Well, perhaps they just devour them in the end, but the scene still has room for the princess to lose her clothes and find herself in an embarrassing situation and dangerous situation.

This composition forms two crosspieces (the girl makes an X with her arms and feet apart, as does the monster with its tentacles). You can see the girl is having a hard time, and is not sure what the monster's intentions are. Is he just going to gobble her up, or will he first titillate her with the probes coming out of its mouth?

1. Layout

The princess' pose makes it obvious that she's been immobilized into a humiliating position, held by the wrists and ankles. Sketch the creature by placing it behind at a distance which lets us play with its tentacles a bit.

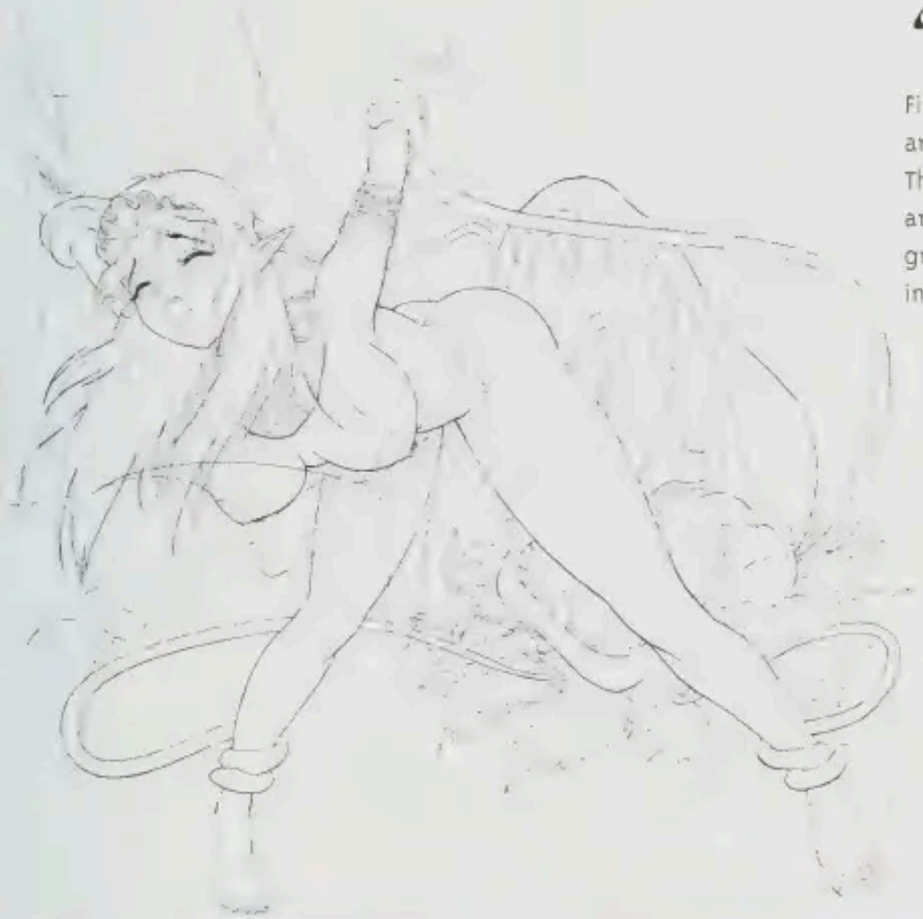
2. Volume

Now, you can understand the figures much better, especially the creature, which in this case is a carnivorous plant with an enormous mouthful of teeth. The teeth are based on conical shapes. Draw its tentacles, so that its undulations look unbalanced. In other words, rather than drawing parallel curves, demonstrate that they're able to move independently.

3. Anatomy

The volume sketch will serve as a reference, so you can correctly draw the inclined posture of her body and the outline of her back. Show the way it joins the curve of her buttocks and becomes part of the figure's contour. Two other lines describe the tucking and overlapping of her anatomy; they are the thoracic box and hips, which also get lost inside her body.

The volume of her breasts spills out over her thoracic box, making it complicated to draw her trunk. Not only that, but her hair and head cover part of her arm. Draw the volumes of the areas you can't see in order to make it easier to add anatomical details, and then erase the lines that aren't of any use.



4. Line Work

Finish drawing the girl by covering her body with jewelry and transparent gauzes, which don't really cover anything. The jewelry has intricate designs, similar to symbols or runes and typical of the fantasy genre. Finally, give the plant greater detail on its leaves and nervure, and a bit more definition.

This step-by-step of the gauzes in the wind is based on reference lines that mark the wind's direction. Over these, draw a wavy line representing the end of a silk piece in movement and finish by redrawing the contours with greater definition.

5. Lighting

Light effects help add depth to the carnivorous plant's mouth, by shading in the roof of its mouth and back of its tongue. Draw some dense shadows on the inside part of the girl to show how the light comes from just above and then falls on her back.

6. Coloring

The gauzes draw capricious shapes, so imagine them to be very light and diaphanous. To illustrate this better, eliminate the black bordering in favor of a soft color. Then, make the color inside transparent, vaguely exposing the areas underneath them.

7. Finish

Complete the image by adding highlights to the metallic pieces and white-twinkling to the precious stones. Then give the carnivorous plant some irregular white lines, which should look like transparent spittle or streams of saliva... It looks like it's hungry...

Slime

What is a slime? Slimes are very strange creatures that come from the fantasy world of role-playing games. A slime is a sort of animated corrosive gelatin. It's a magical being with special properties, the most evident being its ability to move despite looking like a puddle of green slobber without arms, legs, or tentacles. Although it's a shapeless being, it's given a simple face with eyes and a mouth. Since it corrodes and dissolves inorganic matter leaving live matter unscathed, slimes are fun for stripping adventurers, who are surprised by their enveloping attack.

We've looked for humor in all of our sketches. Our goal is to create a funny, kind slime with the features of a friendly pet, even if its intentions are pretty perverse. This sketch involves a girl that looks a bit like an adventurous warrior, not to mention that drawing some armor comes in quite handy.

1. Layout

Position the girl with her knees on the floor, with her weight falling on the tips of her toes. Her spine is arched back and her hips are raised, which exaggerates the low-angle perspective even more.

2. Volume

Her volume blocks should respect the foreshortening of the low-angle perspective. The scene unfolds as if seen from the floor, making her legs look more voluminous in the foreground, while getting proportionately smaller the further and higher they are. Draw a reference of the slime's head on the girl's shoulder.

3. Anatomy

Now, try to better define the girl's body by shaping the volume sketch so that the contours are sinuous and convey her flesh's elasticity. It's especially important that the lines of her legs are fluid and have rhythm, in addition to accentuating the foreshortening. From this position her nipples jut out from the profile of her breasts, pointing outwards and forming a 90 degree angle to the center of her chest.

In such an angular position, drawing her breasts can complicate visualizing what they're hiding. In this case, make things easier for yourself by first drawing the girl's thoracic box, neck and head, including everything that would be covered by the volume of her breasts. Afterwards, draw her breasts and complete the drawing.

4. Line Work

When drawing the slime on the girl's body, you should imagine it as a gelatin with the elasticity and consistency of a sticky chewing gum. Her short hair and winged diadem help you understand that the girl is a warrior. In any case, draw some armor, as if the metal managed to withstand the corrosive effect of the slime better than her clothes could—which are long gone.

Her armor has complex relief work. Since the shape of the pieces must adapt to her body, begin by drawing a simple base, without relief, following the volume of the area they are covering. Afterwards, draw some reference lines to work over the curved surfaces, adding the relief and detail work.

5. Lighting

Now, show the light coming down on the girl from above by drawing the contours of the shadows projected by her bangs, armor, and especially her shoulder pads. Keep in mind that it doesn't come down perpendicularly; instead, her left side is a little more illuminated, which you can show by shading her face and arm on her right side. Then, shade in the area of her inner thighs.

6. Coloring

The shading used on the slime's head helps define its roundness. On the rest of the surface, where the slime covers and spills itself over her body, the contours are drawn with different tones of the same green, and are very irregular as they stretch and join together at their leisure.

7. Finish

Make the image more luminous by using a pale base color for the figure, which contrasts nicely with the bright color used for the shading. By the same token, the slime has an abundance of white highlights and a light-green base color, and shaded areas, which are somewhat more saturated, but not dark.

Warrior

A warrior in action should be beautiful and attracting all the attention, but there's a creature stealing the show. It's ugly, tiny, and somewhat repulsive—although friendly and charismatic at the same time! We can't help but smile when we see this lustful imp who is content just to have the warrior pay it some mind, even if only to sock him one. It's a cheko, a charming creature that does whatever it can to get close to pretty girls, which sometimes gets it into some trouble. When an illustration includes a little animal, or monster beside a pin-up girl, it's to make us laugh and serve as a counterpoint to the naked beauty it's accompanying.

This sketch transmits the message that the warrior is attractive and powerful—something the cheko goblin has found out for itself. From the image, it could be inferred that his snatch of her bra is the reason why he is about to be smacked. But what's more interesting is that this gesture says he's at her mercy. She could keep hitting him, but she stops because even she finds the situation ridiculous.

1. Layout

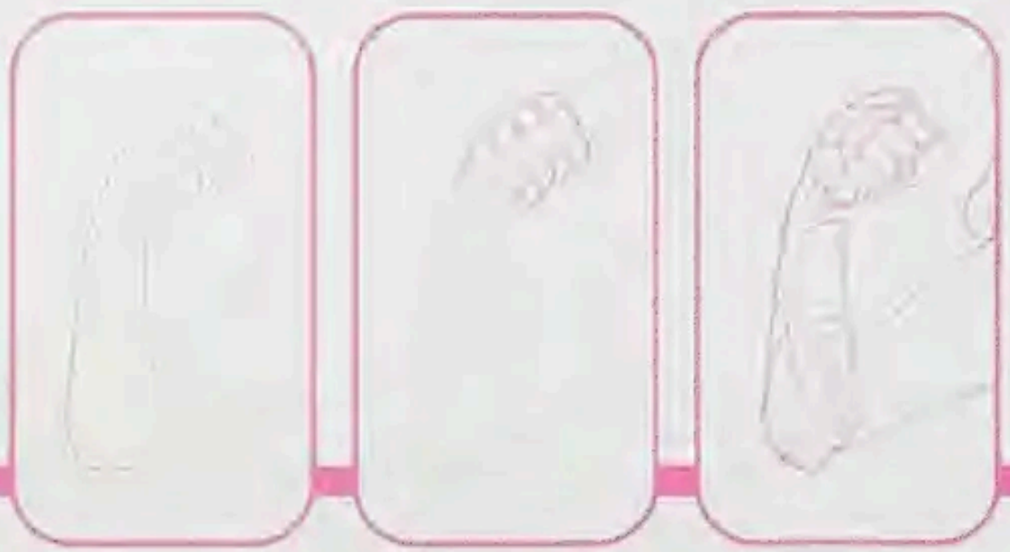
First, sketch the warrior's armature, with her knees on the floor; she's raising her left arm and getting ready to hit the cheko with her right. Using the girl as a reference, inlay the cheko figure who is making the universal gesture for peace.

2. Volume

Draw the contours of the shapes constructed in our inlay, then develop the figures' volumes. Once the figures shape is defined, add elements like her hairstyle and the outline of the locks falling over her shoulders, as well as the reference of where to position their facial features.

3. Line Work

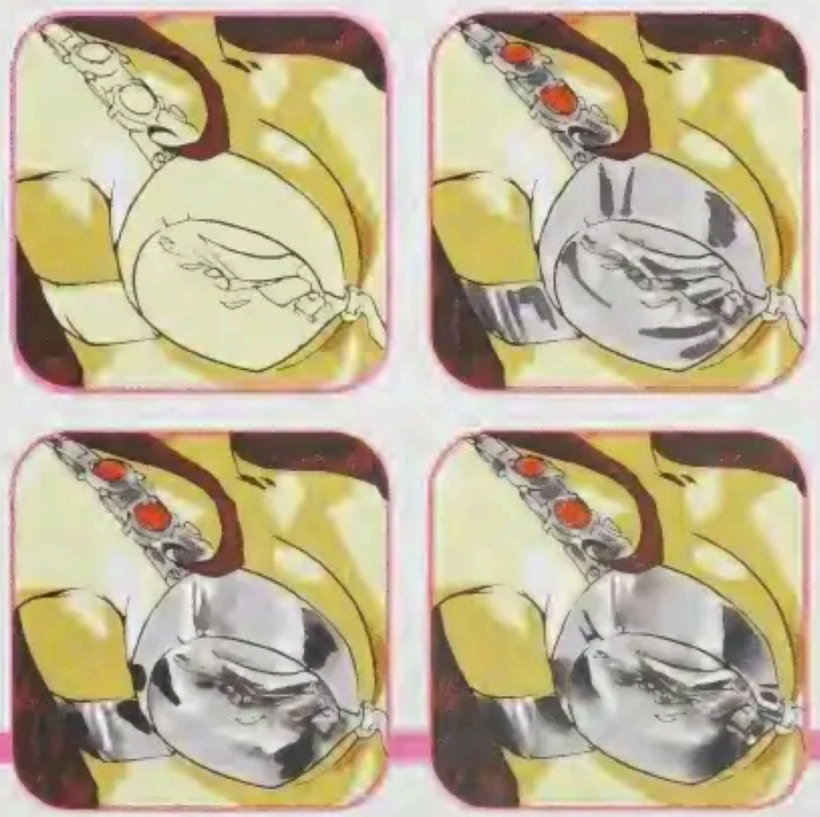
The warrior transmits power, so the way she holds the cheko is forceful. She doesn't need to make much of an effort, because she has more than enough strength to keep it up in the air for a long time. The cheko's face is designed to look friendly, but unattractive. To achieve this, draw the cheko's "normal" face, then touch-up his eye so you can see it's badly swollen.



The detailing of her gloves adapts to her figures and joints, so draw their reference like an x-ray of her bones. Over this sketch, define the shape of each piece and the way they connect, to give the impression that they're functional objects.

4. Lighting

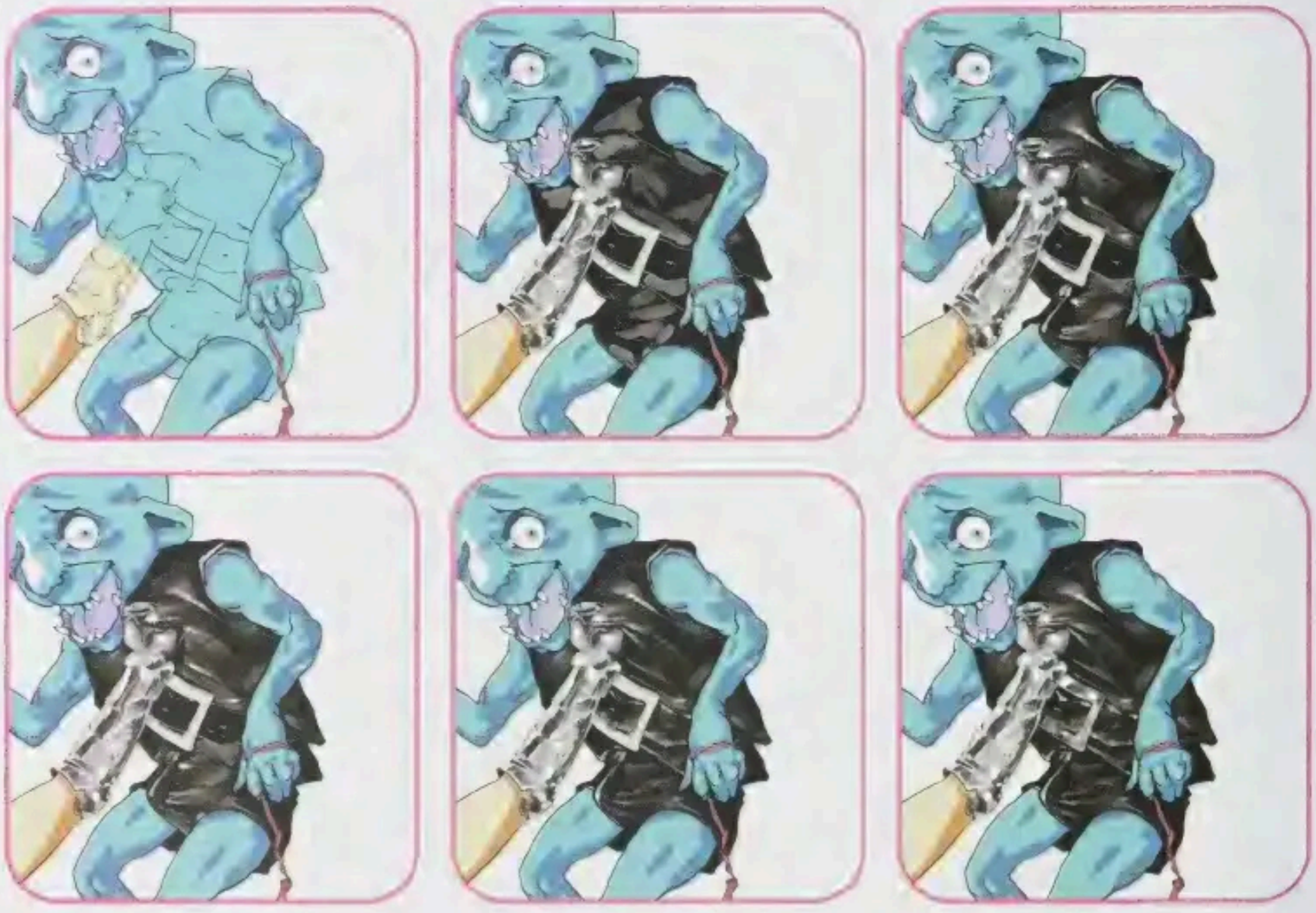
As you can see from the shading on the left side of her body (trunk and leg), the light falls from above although on a slight angle. To make the cheko's skin look like dark, leathery hide, draw a number of small irregular shadows and contours.



5. Coloring

To color the metallic pieces of her armor, begin by applying a light-gray base and on top of the armor, then use some brush strokes to cover the metal's surface with different tones for shading and highlights. The patches of color look like more realistic reflections after you've blended them togetherwell.

Warrior



The cheko's clothing looks like leather armor with a matching belt with a large buckle, which could be the uniform of some goblin army. Use a dark base for his entire outfit except his buckle. Then apply wide strokes of various gray tones to simulate textured leather and the reflections of light.

Next, fade in the outline of the strokes and blend in the shades of gray. Then, add fine white lines over the leather's creases, breaking them as if they were made of chalk. In order to color his belt buckle use the same process as we did the girl's armor.

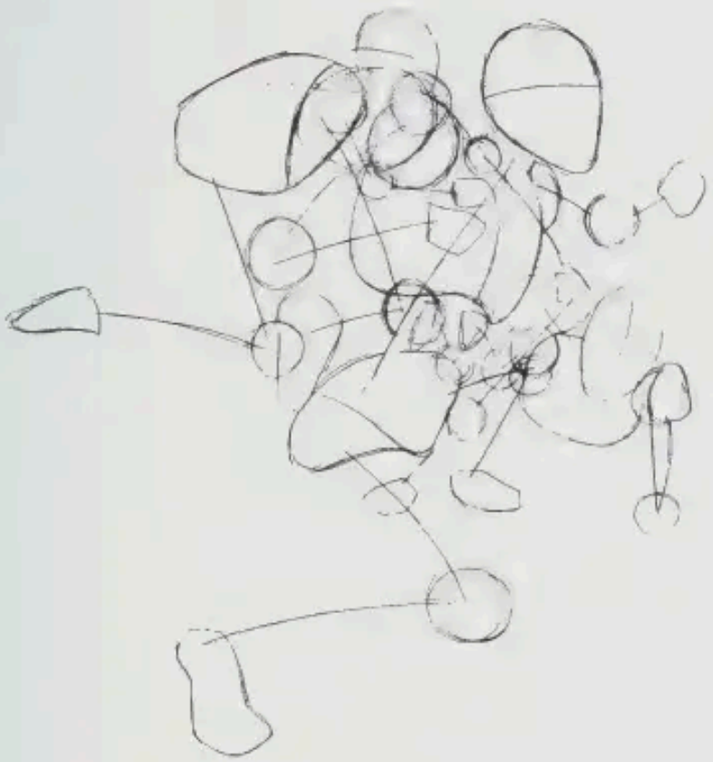
6. Finish

Finish the illustration by adding stronger and more detailed highlights to the metal and jewelry. Paint some dark patches on the cheko's face, so they look like bruises and black and blues.

Monkey King

The classic, chinese novel Journey to the West, describes Monk Chen Xuanzang's pilgrimage to India in search of Buddhist scriptures (also known as Tripitaka) in his long journey to India in search of Buddhist scriptures. He's accompanied by three disciples, one of which is the Monkey King. All three agreed to help him on his travels as penitence for their past sins. The Monkey King is a very charismatic character that has left its mark on hundreds of manga stories.

We've decided to pay homage to him by highlighting his most playful side. The sketch we've chosen is without a doubt the most dynamic and mischievous.



1. Layout

Whenever there are more than two figures interacting in a drawing, it begins to get complicated because of the sheer number of lines you might have while planning the drawing. First, study the scene's space, and map out where to place the characters. Then, go about capturing the character's movement. Finally, we'll mark out the proportions of the figures. With so much information it's important that you're as neat as possible to not smudge the scene.

2. Volume

The most difficult thing to capture in scenes with various characters interacting is the space between them. It is important to show exactly where each one lies and their points of contact. When looking at volume, it's important to think about how they're going to interact. You have to be sure of the forces exerted on them. If you take all this into account, it will be easy to draw the volumetric sketch correctly.

Monkey King

3. Anatomy

This is the most difficult stage of the scene because you have to build three different anatomies. Begin with the Monkey King, who is the center of the scene and determines the positioning of the other two figures. His anatomy is somewhat different from a human's, although with a very similar base. His arms and legs are different than a human's in the sense that they're much bigger and longer in comparison to the rest of his body, which appears to be to have a slight hunchback.

The girl on the Monkey King's back assumes a bent position which means her anatomy must undergo some heavy foreshortening. Her feet are a lot closer to you than her hands, which trail away from the viewer as she grabs onto the monkey. The naughty thing about this pose is that by raising her buttocks as high as possible, you're fully exposing this extreme perspective.

The last figure to draw is the girl on the monkey's knee. Her point of equilibrium is where she makes contact with the monkey, and her body weight falls on that center, leaving her in an unsafe position. In this case, the viewer gets to see the girl's breasts thanks to the inertia of the movement.

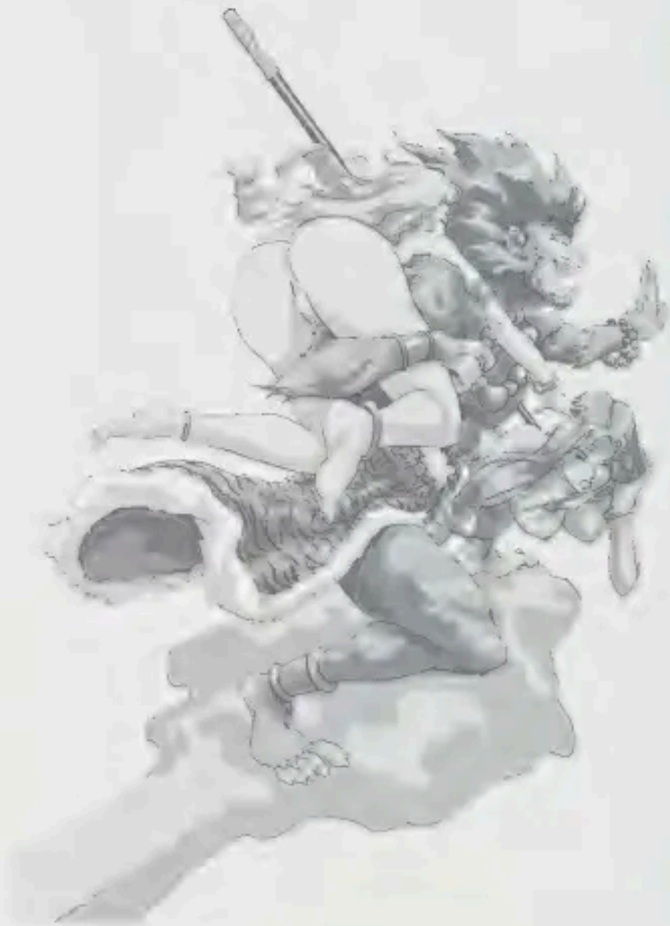
4. Line Work & Costume

Once you successfully enlarge the figures, the next step is to decorate the practically naked girls, with subtle strokes of an outfit to cover key areas. Do the same with the Monkey King by giving him a couple of his usual accessories, like the monk's rosaries and a magical cane.

Monkey King

5. Ink and Lightning

In this exercise, use light and shade to treat the light and texture of the scene, as well as to give the scene greater movement. The Monkey King's body is covered with hair and exposed to a heavy wind. When shaping light and shade on elements with a hairy texture, you must accentuate the fringes. You must also take the shadows projected from one body onto another into account, thus acknowledging their contact and proximity.



6. Coloring

You can use color to create three very different characters. The first thing will be to differentiate the two girls, which can be done in a very simplistic way by making use of very standard archetypes. On one hand, you have the fair skinned girl with blonde hair. You'll bring her tones closer to albinism to exaggerate her iconic role a bit more. On the other, you have the exotic dark-skinned girl with dark hair.

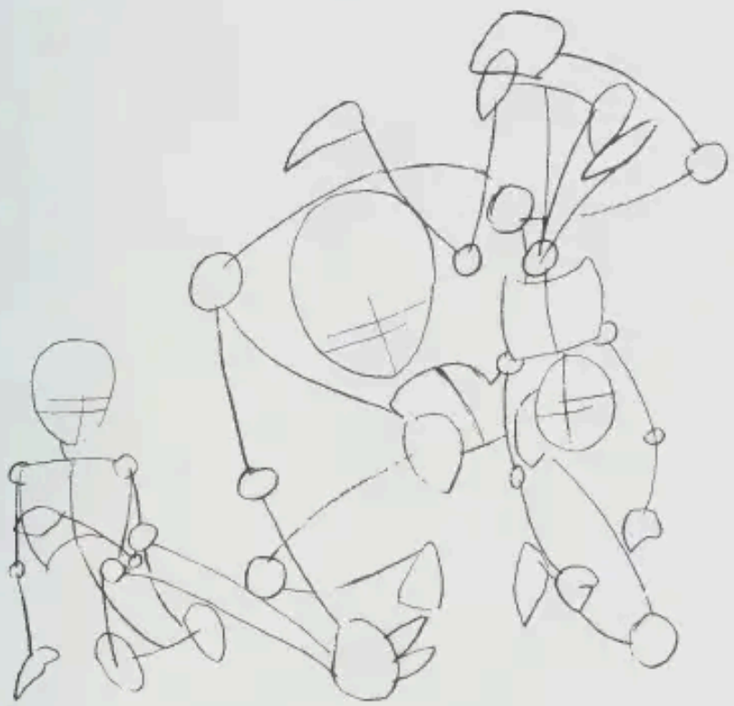
7. Finish

Color the main character with shades of warm red. Red helps center the Monkey King in the composition and exaggerates his own iconic presence. Red is also the color of animal passion and strength. For the cloud they're on, use a tone far from the classic blue cotton sky to make the illustration look more fantastic.

Ogre

Some creatures are so dangerous, they are feared both in heaven and in hell. A creature like that has to be a freak of nature and capable of terrifying even the bravest of men. Many manga stories portray such a beast as an ogre. The idea of a reckless ogre entering a fantasy kingdom to grab the palace's greatest treasures is very attractive. In this case, there's no bigger treasure than the princess. Our enormous ogre capriciously satisfies his desires with the most beautiful heiresses of heaven and hell.

This is a classic group image with a triangular composition, but structure is broken slightly by playing with lifting and dragging. The ogre is not a delicate being, so it's logical that he won't treat his captured princesses very carefully. Combining the ogre's inate rough personality with a sensual touch creates a scene full of suggestive poses—with a focus on nudity.



1. Layout

The triangular composition for this illustration will include three figures. The ogre is in the center of the image, but to keep him from stealing attention away from the princesses you must distance one of the girls from the main group and place the second on the other end (on top of the ogre). By separating the princess from hell it allows for imaginative room to play with the background.

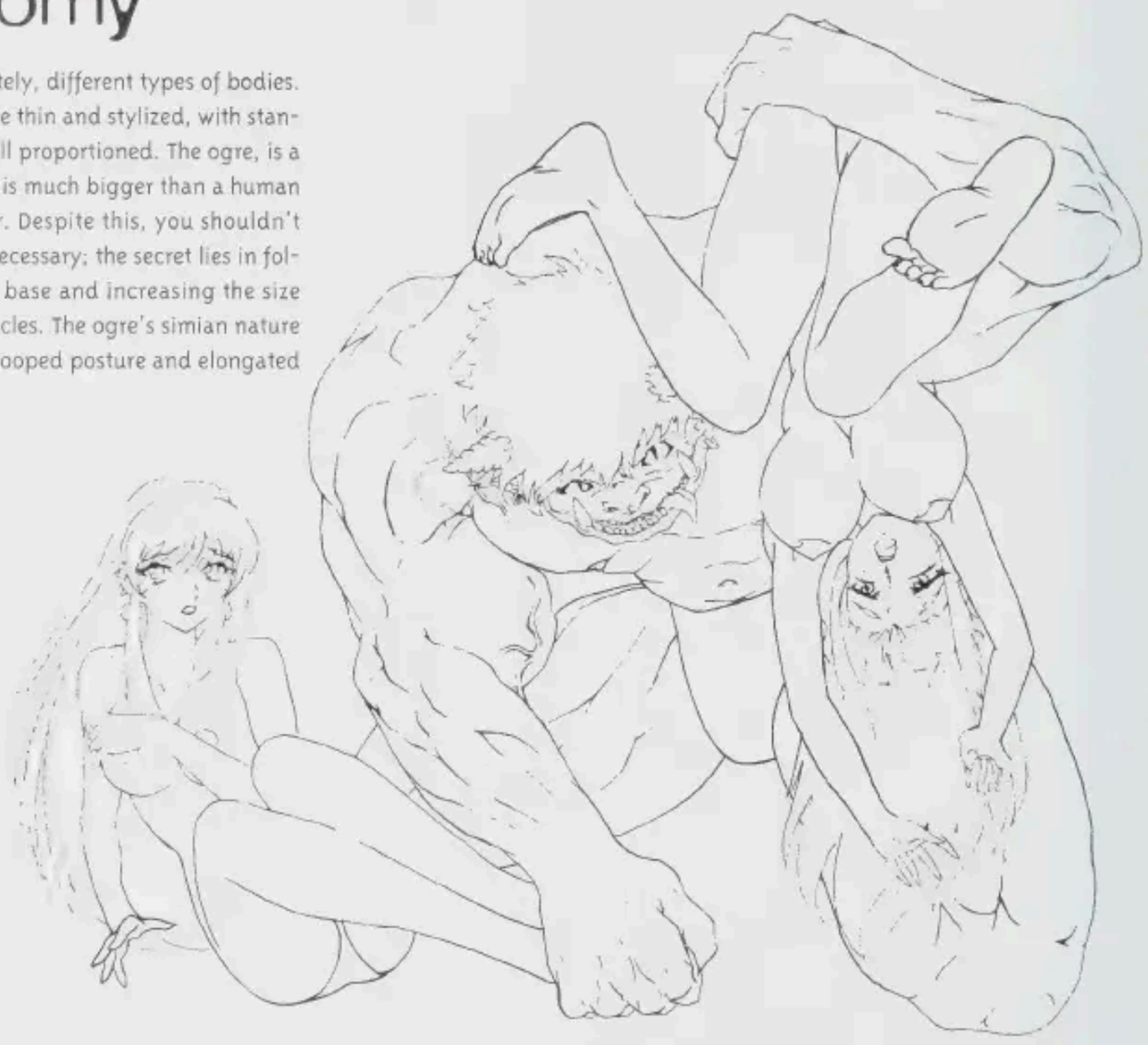
2. Volume

The next challenge is to show the ogre's size. As the body begins to take shape, you should show the volume of a corpulent body with a mountain of muscles. The princess of heaven wraps her body around the ogre's giant arm, and due to her position you have to pay attention to foreshortening her torso and legs.

Ogre

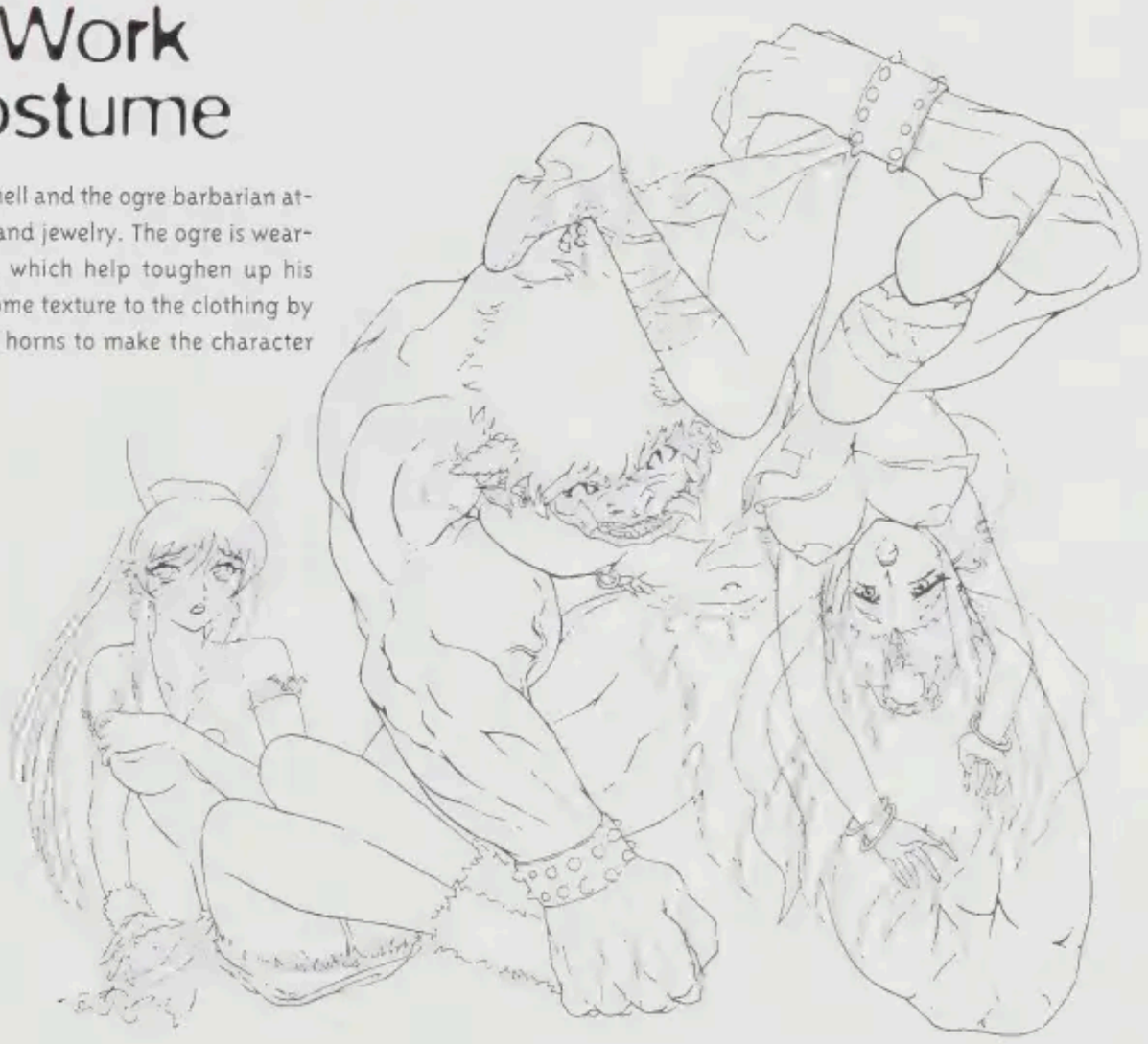
3. Anatomy

Next, develop two completely, different types of bodies. The beautiful princesses are thin and stylized, with standard measures that are well proportioned. The ogre, is a mountain of muscles, and is much bigger than a human even when hunching over. Despite this, you shouldn't draw more muscles than necessary; the secret lies in following a nice anatomical base and increasing the size and proportion of the muscles. The ogre's simian nature is easy to achieve with a stooped posture and elongated arms and legs.



4. Line Work & Costume

Next, give the princess of hell and the ogre barbarian attire, such as animal skins and jewelry. The ogre is wearing studded wristbands, which help toughen up his appearance. Then, give some texture to the clothing by adding hair. Finally, add horns to make the character more animalistic.



The princess of heaven is wearing fine and delicate clothing like, silks and gauzes which are much freer in the breeze.

Ogre

5. Lighting

This is a daylight scene, which means shading plays an important role in indicating the volume of the foreshortened areas, such as the ogre's body, which is doubling over. Shading the princess of hell's right arm helps us understand that she's leaning back on it.

You have to be careful when shedding light on the princess of heaven's face, which is upside down. Here, the challenge is to illuminate a face in a way that's totally opposite to what we might be used to, so you must put aside any preconceived notions and focus on the volumes of the face and cranium.

6. Coloring

The fantastic nature of the characters gives us total liberty to choose their skin colors. Choosing varied tones for the princesses emphasizes their very different origins. Painting the ogre in a dark and neutral color conveys that he comes from a totally different world than the beautiful girls. Next, make the princess of heaven's gauze transparent, which makes it much more ethereal, and add some marks on the ogre's skin. It's very important to respect the volumes of the ogre's anatomy. Finally, give more character to the animal skins, worn by the princess and ogre, by giving them some pigmentation.

The background is a reflection of the characters, and uses their range of colors as a base. First, create a sky with the princesses' contrasting colors, using shades between blue and pink. Lastly, make the rock in much, more neutral and contrasting tones.

7. Finish

The figures in this illustration are basically two-toned. So, use some white to highlight the volume of the princesses' flesh and thus differentiate their bodies, which are much brighter than that of the beast, which is matte.

Little Fairy

Fairies are, without a doubt, closely connected to the world of dreams, fantasy, and eroticism. Usually represented as beautiful miniscule women, and as spirits of nature who are equipped with the exuberance of Mother Nature. Manga, especially erotic manga, tends to exploit their fragility. Fairies end up being victims to the most lustful games imagined. After all, who hasn't played with a butterfly or little bug knowing you held its destiny in your hands?

The pose is easy to recreate; because it is a frontal perspective, though the range of difficulty will surround the additional elements within the illustration. Our fairy illustration will be tied to nature, but will also be influenced by modernist posters that fuse manga with Art Nouveau.

1. Layout

Whenever working with a frontal perspective, composition becomes extra important. Composition alone can determine whether something is interesting image, by bringing the viewer into the image. Here, the layer is a classically centered, triangular composition, with action coming from the outermost parts (on both sides) of the figure give the illustration movement.

2. Volume

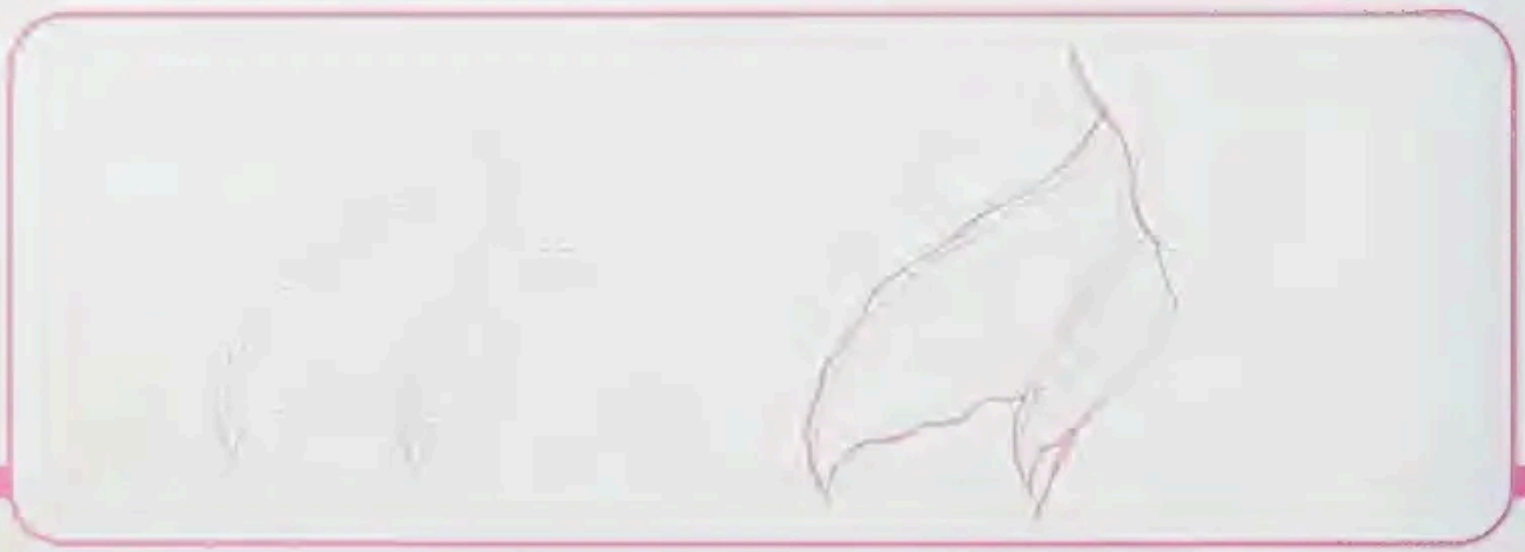
Here's where things get real interesting. You must foreshorten her arms and legs to perfection. With frontal views, successful foreshortening determines how interesting of an image you'll create. When drawing volumes, it's extremely important to consider a character's position in relation to the horizon. Practicing foreshortening and perspective is the basis of developing an understanding of space and perception.

Little Fairy

3. Anatomy & Costume

When drawing her anatomy, it is important to consider her character in relation to mother nature. Start with a base of a stylized figure evoking a fairy's fragility and grace. Then give her exuberant attributes worthy of Mother Nature: large breasts and powerful hips, which are both tied to the image of fertility.

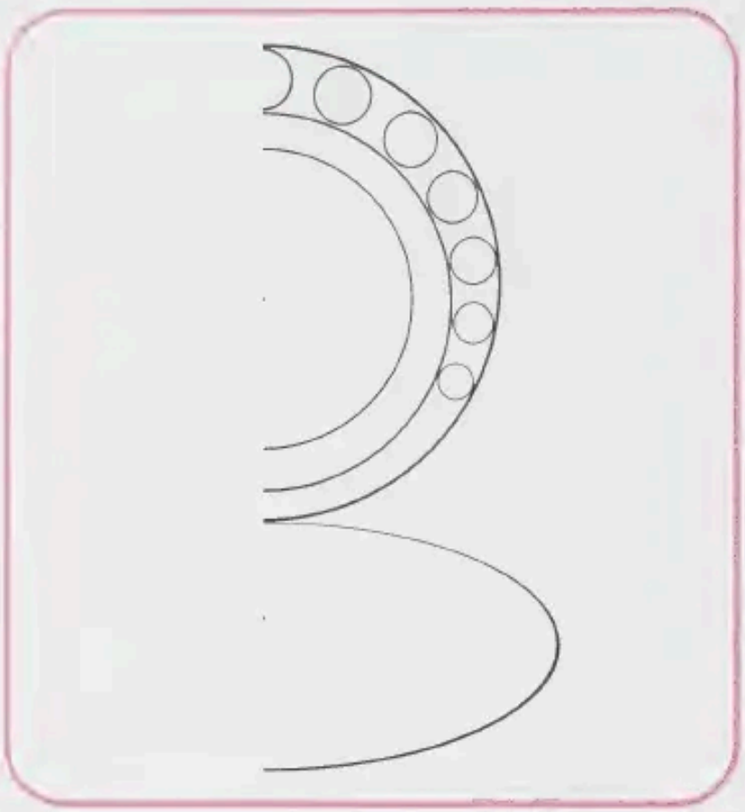
The wings are inspired by the shapes of insects. The veins are very defined, evoking Modernist glasswork such as lamps and glass windows, which are also inspired by the world of nature.



4. Line Work

Next, continue with the idea of a Modernist approach as you finish the line work. For example, this image is inspired by Alphonse Mucha's posters, as done by many famous illustrators. There are two main areas of focus: her shape and the ornamentation surrounding her; they are both influenced by the Modernest perspective. First, pay great attention to her body being well-shaped, so go over the contour lines progressively until you achieve a noticeable difference between the lines inside and the outline. Next, use basic forms of nature as a source of inspiration to decorate her body with jewlery (e.g. a climbing plant for her breasts, a beetle on her belt).

Little Fairy



Since the motif within the circles is a bit complex, use a fairly basic approach: by only drawing half of the motif. Then, all you have to do is invert its mirror image. You can do it easily on computer, or flip over the page you've drawn it on and trace it.

Next, use the same inspiration to finish the composition by adding a background based on sinuous forms, which stays true to our original idea. Floral motifs are the foundation for the edging.

5. Lighting

To keep the lighting simple and convenient, use zenithal lighting. It lights her entire figure without large contrasts, which looks very natural. Now, you must be extremely careful while detailing all her anatomical elements. It's important to take a simple approach while working on large features in the main volumes and softly detailing them. The shadows projected by the ornaments help create the effect of a third dimension. The interaction between the light and the various materials helps us create each texture.

6. Coloring

For this type of treatment, begin with large patches over a flat color to serve as base to begin shaping with color. It's interesting to begin with soft colors, not too saturated or clean. Next, work those patches and model her anatomy and slowly bring up the color intensity and contrast. It's good to avoid the color black when shading, and to use complementary colors when shading naturally.

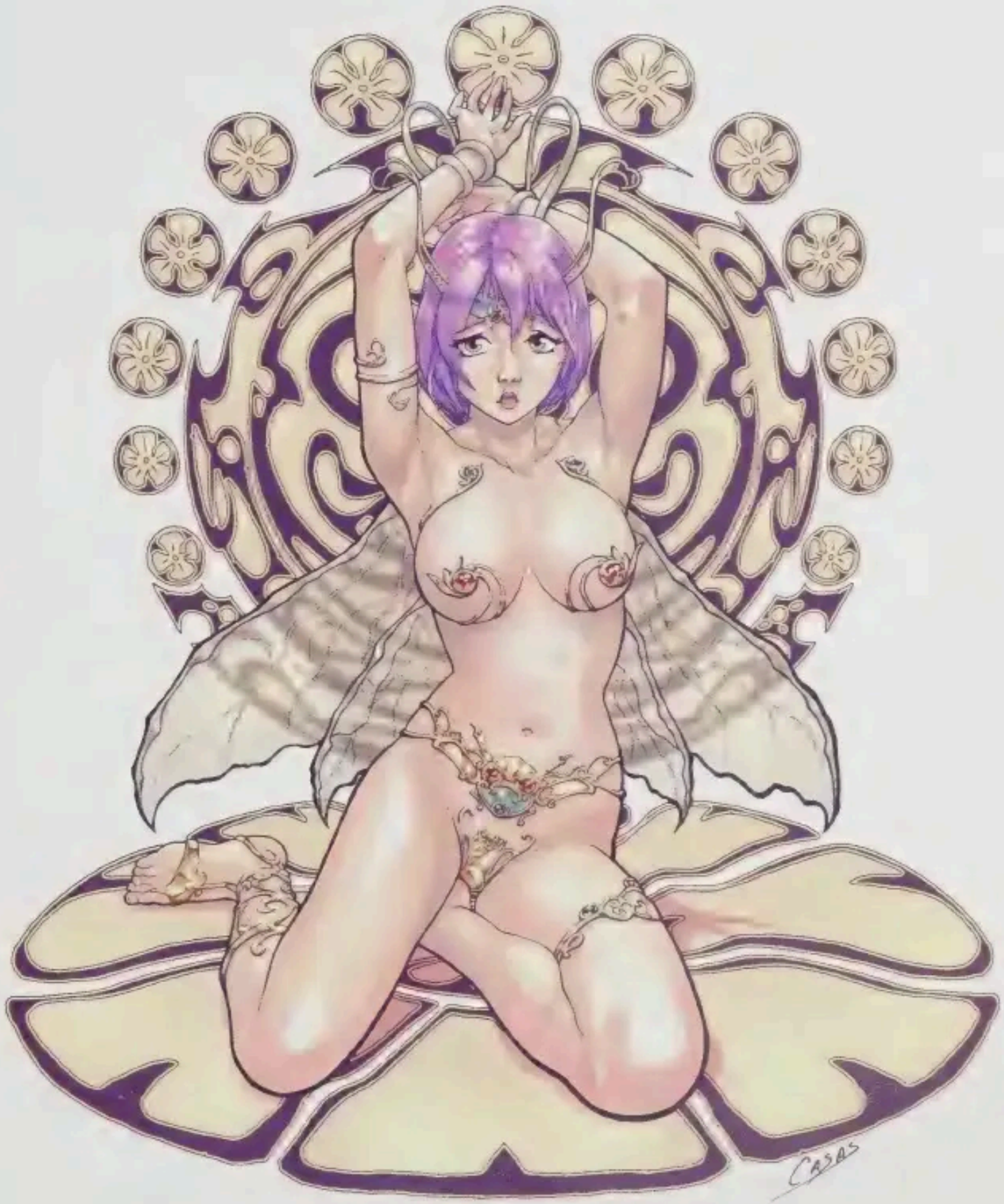
Little Fairy

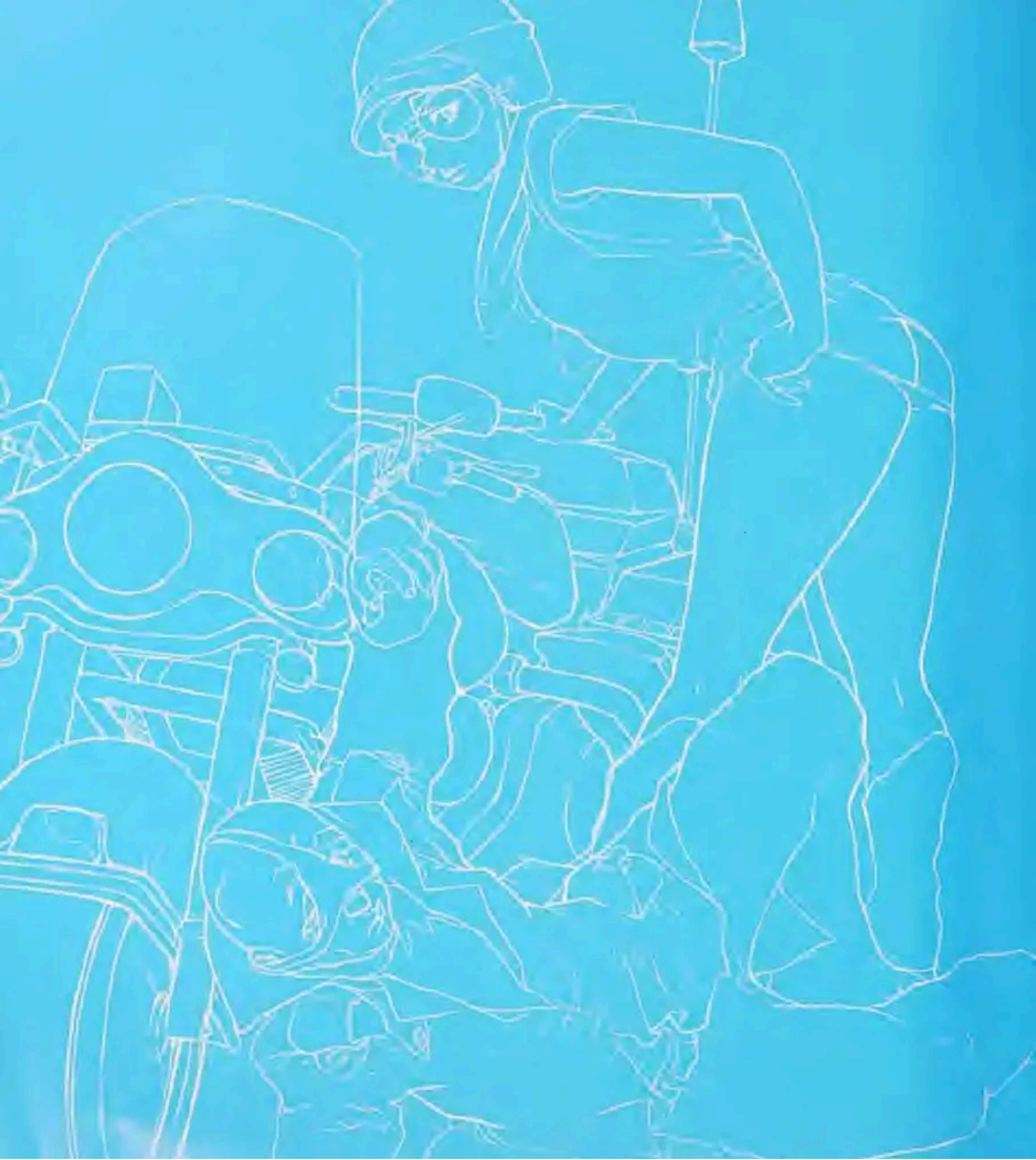
Getting more specific with the details now, her face is young and sobbing, so we'll flush her cheeks and work her gaze to achieve an effect that heightens her expression.

For the background it's important to choose a neutral color within the color range we're using, so it doesn't "swallow" the figure, which is the center of the image.

7. Finish

Saturating colors allows you to distinguish between the different textures of the materials, whether they be skin, hair, golden ornaments, or the gems used for her jewelry.





Favorites

Dolly

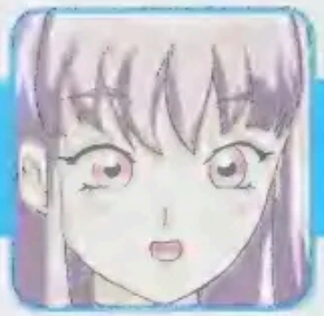
Siren

Policewoman

Shower Scene

Vamp

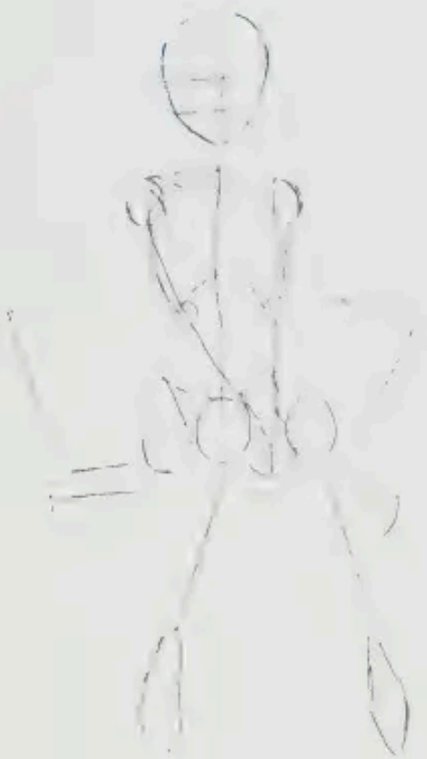
Perseus



Dolly

Dolly has an artificial body, but is filled with spirit and capable of coming alive and moving, just like Pinocchio. The doll is a common fantasy in manga for boys, satisfying our desires. Stories abound of artificial girls who casually fall madly in love with their owner. When drawing the doll character, artists try to highlight her artificial side and depict that she is dependent on somebody who is not around.

Sitting still, quiet and stable, she could be compared to a marionette that's been left perched on a chair. The hieratic expression in the eyes and the setting depicted in the sketch transmit her sense of loneliness and abandonment.



1. Layout

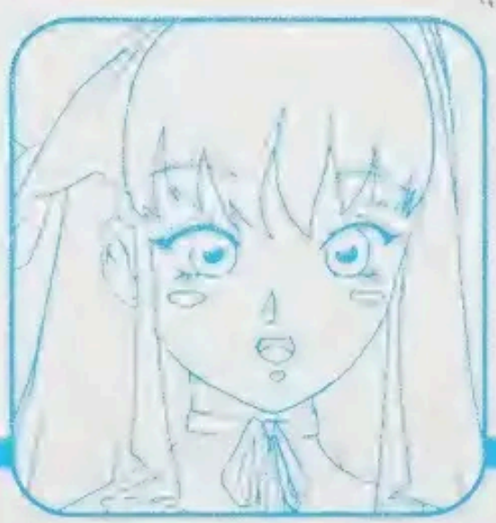
We'll draw a fairly simple composition, with the figure sitting in a slightly rigid position. This is achieved by drawing a straight vertical axis for her back, with her upper thighs perpendicular to it. Although the cushions are very soft and voluminous, her knee joints should make a right angle.

2. Volume

The doll's breasts aren't big, but by squeezing them between her arms they fall noticeably forward and voluptously overlaps. Next, you'll carefully draw the pelvic box and foreshorten the legs, since they can be a bit complicated when seen from the front.

3. Anatomy

The intention is for the figure to resemble a delicate porcelain doll. We'll give her stylized lines, especially at the waist and legs, which are very slim. The hands can be a bit tricky. As you can see, her hands do not intertwine, but they're very close. Finger positioning can be confusing if not treated carefully. Her fingers are holding a ribbon, in order to look natural, we must draw the position of her knuckles and phalanges as a reference and continue defining the outline of her fingers.

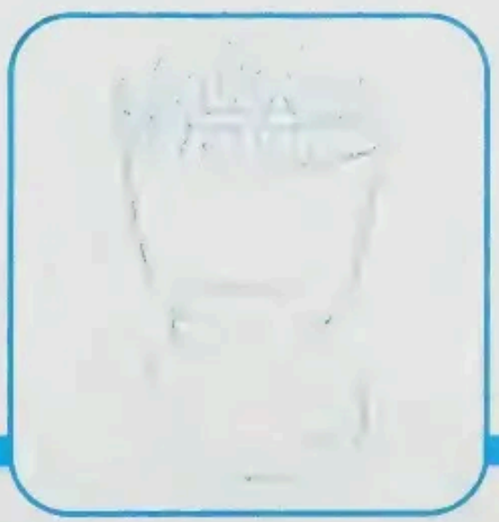


In order to make her face appear more like a doll's, add her eyes, mouth, and a flush on her cheeks for patches of color so they look painted.

4. Line Work

Over the anatomical drawing we should draw some joint lines, to display the areas where her "doll parts" connect. The goal is to draw a rigid anatomy that isn't as soft as flesh, but does not look like the solid blocks of a wooden doll. The end result should resemble flexible plastic. Her accessories (the ribbons, gauzes, tulles, lace cushions) are typical of the clothes worn by these erotic dolls.

The details are overloaded in this image: the lace of the cushions, the gloves, the curls in her hair. To draw these details, we must begin with a simple reference, such as a cylinder that can easily be adapted to our desired shape. Using this reference, we can draw details by following its surface circumference.

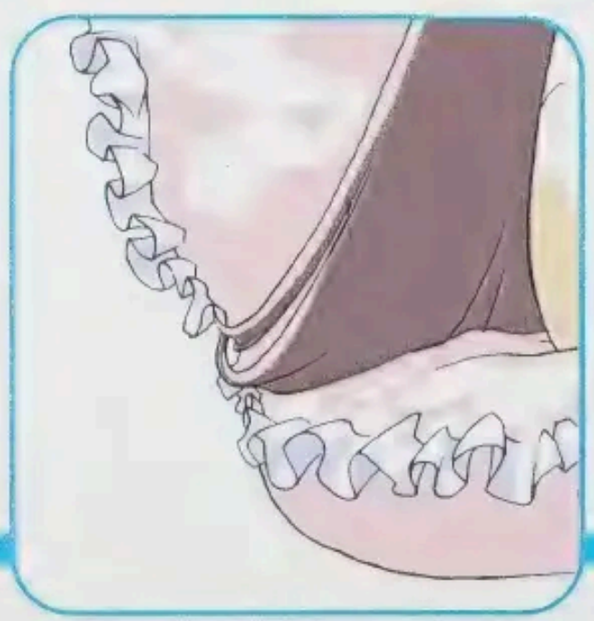


5. Lighting

To best display the natural volume, bulges, and wrinkles of the cushions and bows, shade them with very defined lines. The shading on the doll's body is also heavy and well-defined, thus conveying a smooth and artificial surface.

6. Coloring

The cushions are drawn by contrasting areas of light and dark, using white and a single background color. We've colored the cushion's contour lines and lace edging, giving it a more ethereal air.



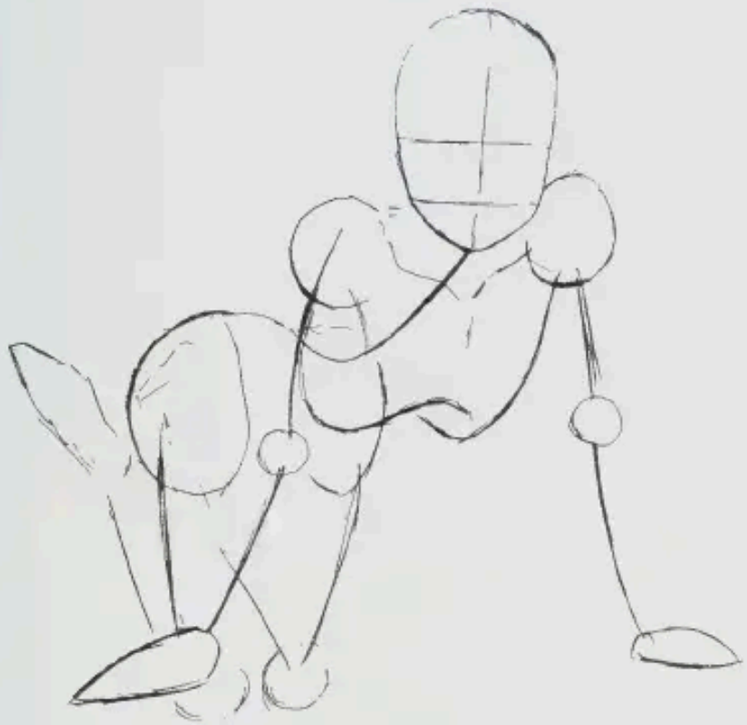
7. Finish

The colors used in this image are soft and dull, while seeking a heavy contrast between light and dark. To achieve contrast without using dark colors, leave the light areas in white and color the shaded areas in a soft tone. For her skin tone, a pale, matte flesh-color makes her look plastic.

Siren

There are countless legends of their tremendous power, and voices capable of dropping the chastest of men into their arms. Millions of mariners have fallen for their tricks; while their tail gives them away, it's difficult to resist their beauty. In the world of manga, the chaste western siren is combined with perverted attributes that put this lethal beauty in her proper place.

We had two options for this image. On one hand, we had a cold and disconcerting image of her coming out of the water, and on the other a more playful siren. Finally, we decided to fuse the two of them to create a balanced and appropriate way to arrive at a simple, but elaborate, drawing.



1. Layout

Foreshortening her body and the way her shoulders tilt will set things into place for the rest of the steps.

2. Volume

Next, adapt volume to the drawing as we usually do. Consider the placement of her hands, which are resting on a surface, and continue to emphasize her differentiated shoulder height.

3. Anatomy

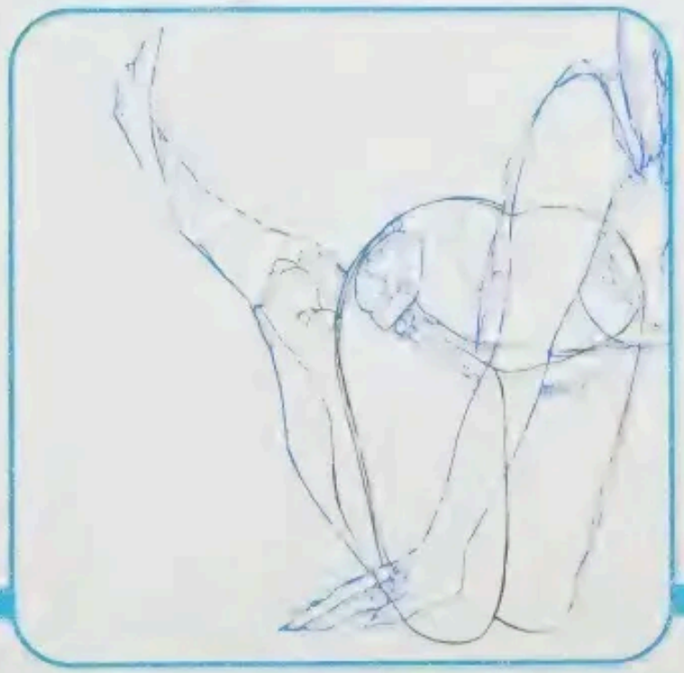
The goal of this illustration is to simulate a manga pin-up cover with elaborate facial features. So, stick to the basic manga guidelines: big eyes and small features that aren't very exaggerated. Then, give her a voluptuous body.

To get a better understanding of her foreshortening cut her body at the waist. This way, you'll see the detail of her hips and how they're built.

4. Line Work

If you draw details on the areas closest to you, then it will separate them from the other parts of her body (e.g. the ring on her right hand and tattoo). To add detail, draw her wet hair, which is stuck to her skin, and play with the weight of her ornamental element.

It is important to animalize the siren. So, build her tail according to perspective; luckily, it's simple and won't give us too much trouble.



Siren

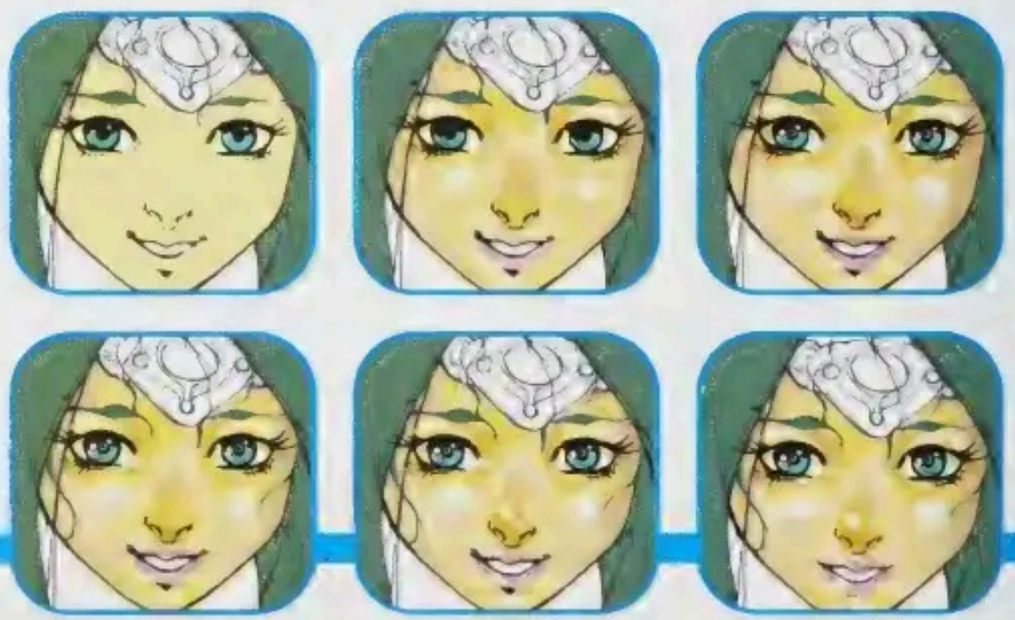
5. Lighting

You can use the more or less finished pencil sketch as a base. Whatever technique you choose, the end result will consist of finishing off some of the details with ink. In this case, use outdoor lighting. The water reflection, together with the reflection of the sun, will require a light and clean palette. To achieve the tone between mild and aquatic, play with cold and warm tones, while always taking the lighting into account. Then, use a frontal, light source and white light for a background.

6. Coloring

Follow the lighting model below to color her body elements, which starts with her flesh. Since she is part fish and part human, enrich the siren's skin with tones ranging from orange to pink. You should also make sure you don't go overboard with the contrast.

After each stage of color and volume, downgrade and shape her face. Then, color the white of her eyes with a cream color, so they don't stand out too much. To give her a realistic smile, follow a similar process, but shape her teeth with light. Then, finish by adding some hair falling on her face and an intense white light.

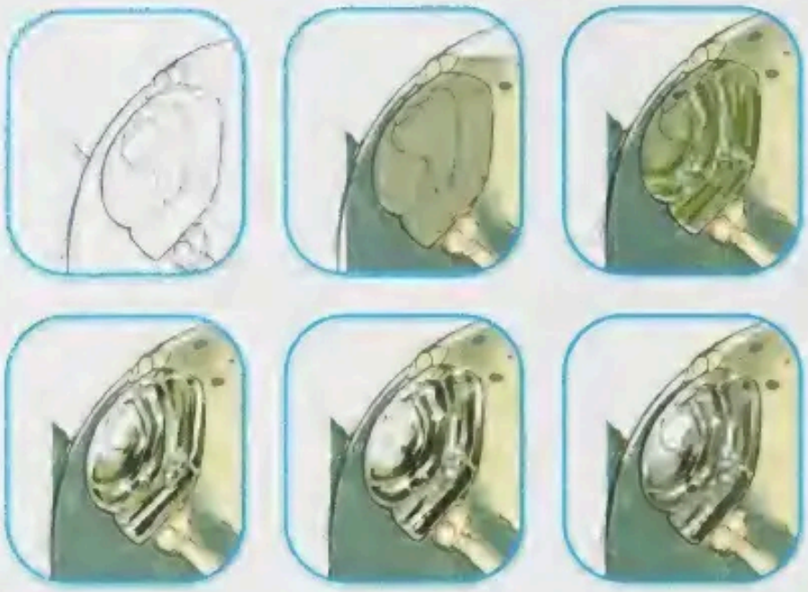


Next, focus on her body. At this stage, draw the tattoo on her arm over the flesh color and keep it from being totally flat by adding light. Then, give her hair a bit of illumination with sharp white contrast.

When coloring her tail, keep to the same dark tones as used on her hair. This guarantees a certain chromatic coherence. Then, paint the central part with brighter colors. Then, finish her tail by adding texture and patches of color that look like scales to make it more realistic.

Next, focus on working transparency effects and translucent materials; her top is a good example. Basically, the downgrading from light to dark that's used is more pronounced, and when it is time for shaping you can give it a crude finish with a bit of texture.

Siren



Next, elaborate other elements with less contrast to enrich the image's tones. Light affects the various elements in the drawing in different ways. Her skin, metallic adornments, and jewels all require different treatments. To make metal look realistic, you have to play with the reflection of the element beside it.

Then, cover the siren's body with tiny droplets of water, making her look fresh and humid.

Finish up by illustrating the background, which should be in line with the lighting sketch. Begin by downgrading light and dark tones that are cold and gentle.

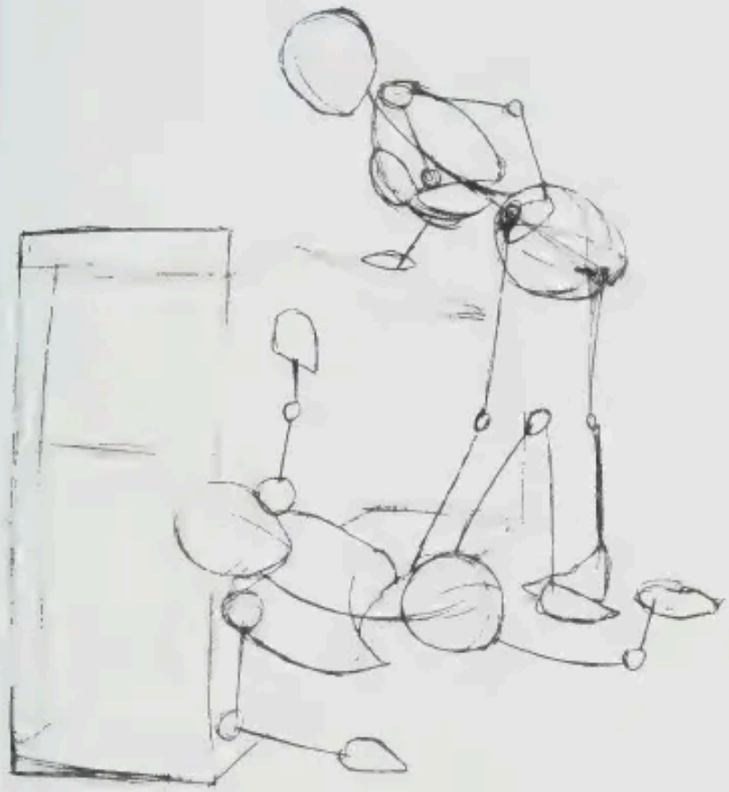
7. Finish

Playing with a different finish, such as adding ornamentation with ink, can make the image more attractive. You can find beauties like this one in the furthest corners of the world... but they might be the last you'll see.

Policewoman

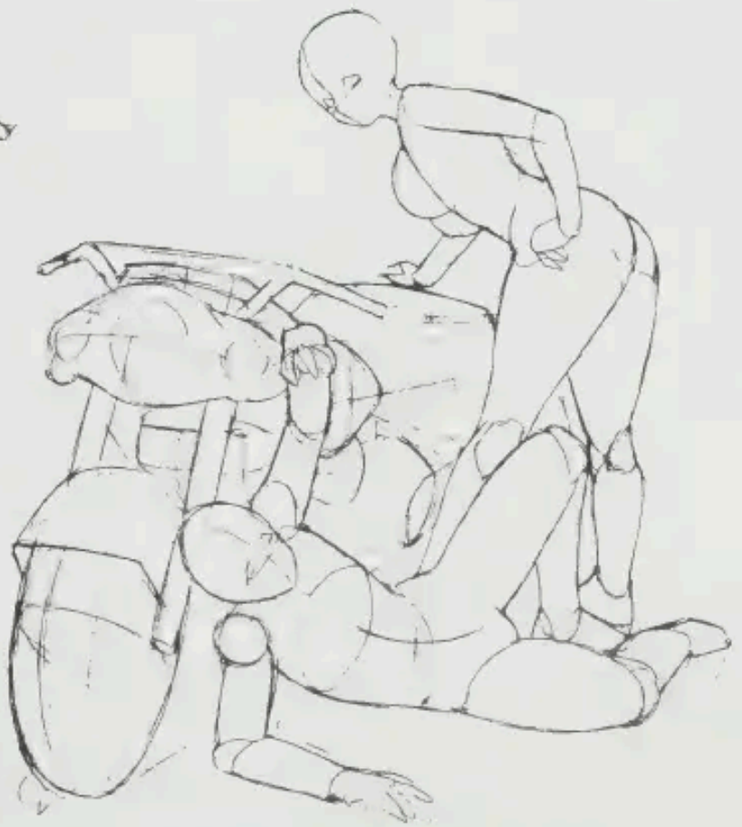
A policewoman, dressed in her commanding uniform, is an erotic image for many manga lovers. These powerful keepers of justice keep us healthy amd safe from harm, but are they safe from us?

This is one of the book's most difficult illustrations. As you can see in the sketches, they all include some complicated elements and show the officer in embarrassing situations. The sketch we've chosen has a clearer composition and is the most obvious.



1. Layout

Situate the three elements by taking perspective into account, and give more importance to the policewoman by placing her above the rest. Then, put the violator facing the reader, and mark the inclination of the policewoman's hips and back.



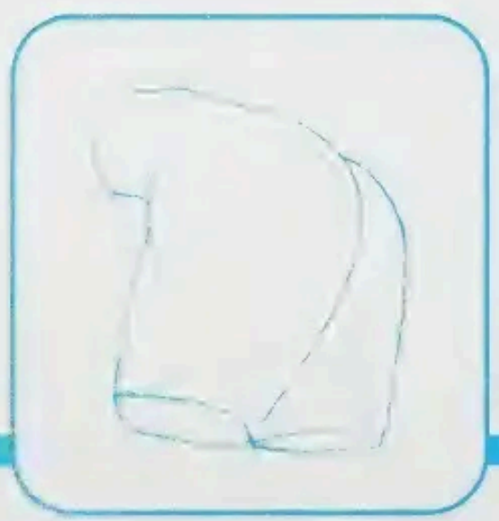
2. Volume

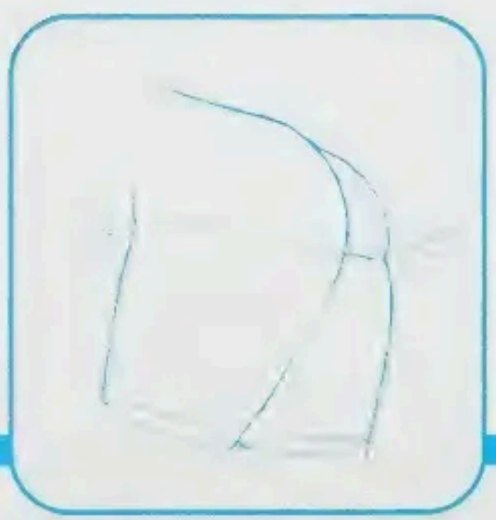
Next, define the basic parts of the motorcycle while sticking to the perspective by adding volume to the figures. Keep their position and foreshortening in mind while doing so. The man should have a homogenous form, while the policewoman's volume should be drawn according to her curves.

Policewoman

3. Anatomy

Next, roughly sketch the man's body while respecting his proportions. Then, draw the officer carefully since she'll be showing off her attributes a lot more in the end.





To make her body more tangible, use her panties as an example. Since they're being raised, they exert pressure on her buttocks. Represent this by applying pressure on this area; doing this makes the image more erotic and realistic.

4. Line Work

Now concentrate on her uniform. In this case we've found references to help us. Apply gravity to her entire outfit, to show its weight and how it hangs, except for her skirt. Then, treat its volume as if we were crumpling a piece of paper.

To better understand the effect of gravity on her clothes, take a closer look at his raincoat. Notice the character's position and what happens when he leans like this; the arrows indicate where the volume is directed.

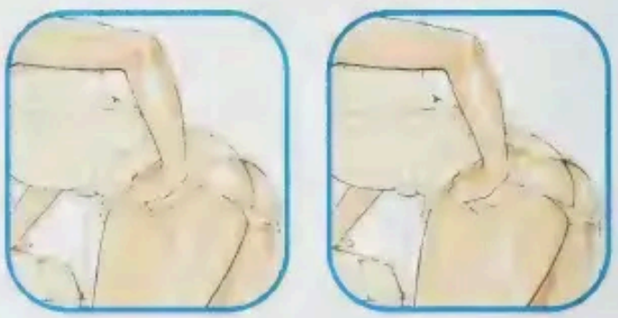
Policewoman

5. Lighting

The goal is to create a pin-up scene without a background, making the end result closer to classic manga than anime. Lighting and ink work will depend on the kind of finish you want for the drawing. If you want a cleaner and neater finish, trace over the sketch with very fine ink lines. Then, do a preliminary light study. In this case, light is coming from the front right side.

6. Coloring

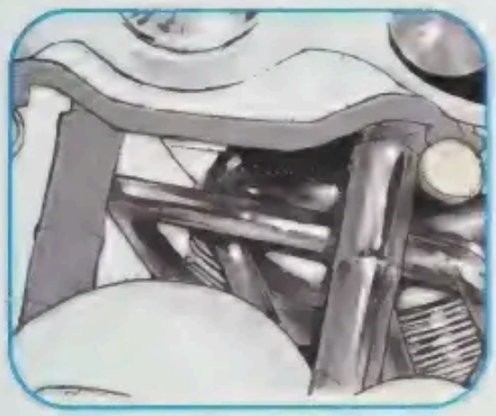
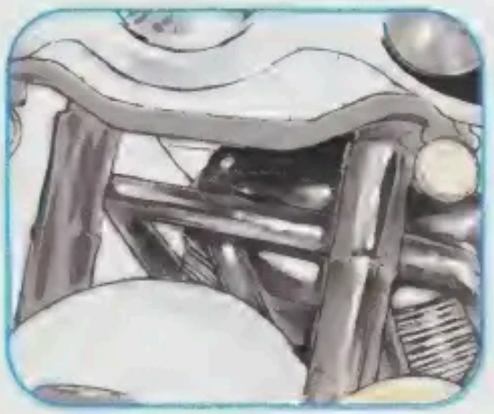
You can use more natural colors since there isn't any artificial light. Start by mixing the skin colors. Contrary to the aesthetics of anime, you should blend the various skin tones. This creates a more believable shape that's richer in tones.



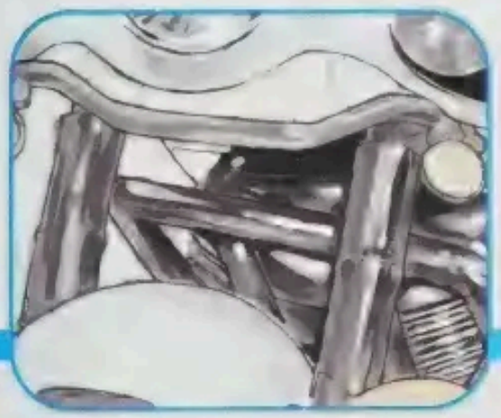
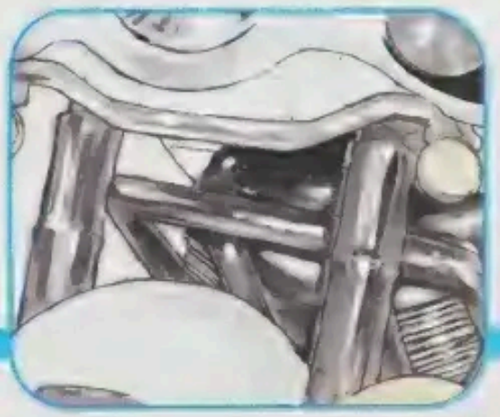
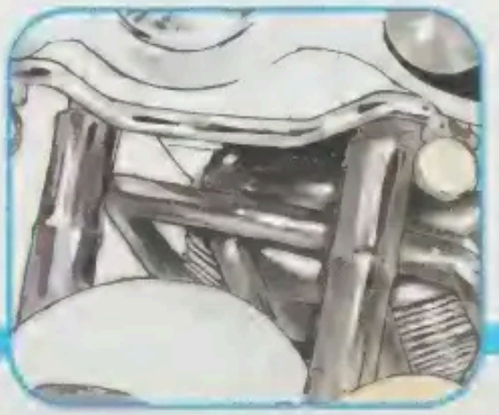
Next, arrange patches of color according to progressive, color intensity. Finish by adding light creams and white where the light is greatest. You'll gain volume by downgrading the patches.

Then, carefully shape the different parts of her face. In the subsequent steps, add shadow tones and volume. After adding the light, develop her features and elements.

Give all his clothes a matte treatment (without white), for a more realistic effect. Next, you can construct the motorcycle with references of each and every one of its parts. You should only add white to shiny materials like leather.

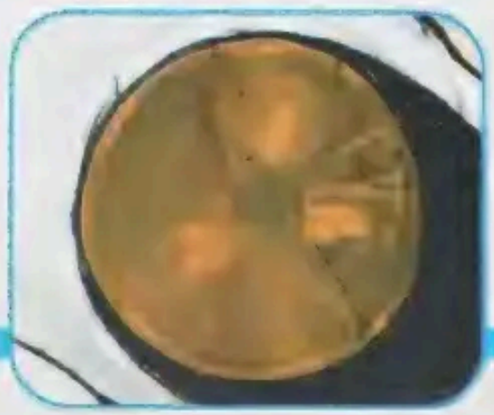
So examine the step-by-step of how to create metallic or glass elements. The first step is to apply a medium base tone. Over this, you can shape them by adding soft light and shading. This example shows the entire process and finish. The reflection of the nearest elements makes it look realistic, and you can achieve this by giving it a slight touch of whatever color is being reflected.

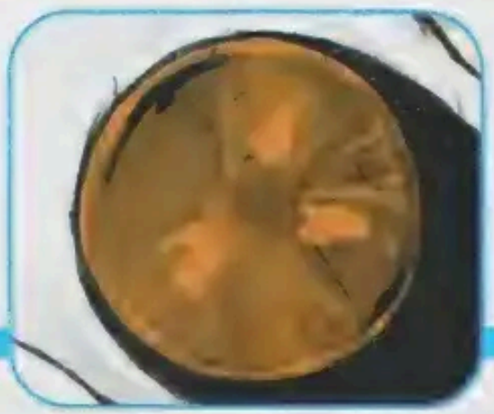




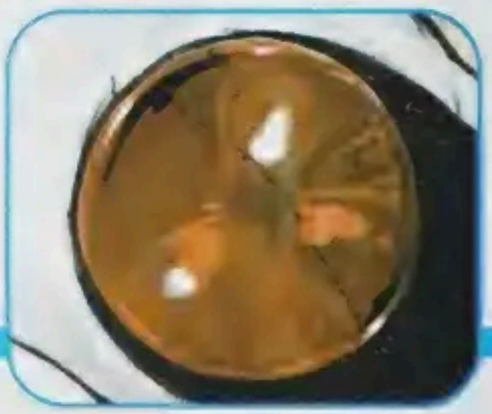
Policewoman

Glass is another factor that gives body to an image, whether it be the headlights, her glasses, or the windshield. The glasses and windshield can be more or less veiled.

First we'll add a base color for the light, then the interior shading. We'll mark its radials with strokes from large to small. We can add lights once we have the interior volume solved. We'll give a nice finish and add white highlights







7. Finish

The scene couldn't be more evocative. The thief is beaten-down by the policewoman. There are some thing one shouldn't mess with.

Shower Scene

We won't have to wreck our brains trying to figure out how to strip the main character this time around. To the contrary, we'll have to find something to "cover" her up a bit. The shower is a limited scene, although elements like soap, bubbles, vapor and towels leave a lot of room for insinuation. We'll have to show her entire body, following the esthetic of the other exercises. The most typical composition would be vertical, with the girl taking a shower upright, while avoiding a pose that's too static.

This sketch is interesting because of it's vertical, diplay of her body weight, and the position of her legs, but especially because it's an aggressive and provocative image. The girl looks at us while playing with the showerhead, and is making a suggestive gesture.

1. Layout

Sketch the figure while concentrating on the play with the showerhead. The girl is bent slightly and her legs are flexed in a natural position. In this situation, sketch the volume of her breasts since you're going to need them as a reference when you draw her hands.

2. Volume

You have to consider three things when drawing her volume. First, note the effect on her breasts when she pushes them upwards, as well as the postion of her arms and hands while doing so. Second, consider the way her body leans against the wall; she is resting some of her body weight and becoming a bit unbalanced. Finally, note the way her foot rests on the floor, supporting part of her weight. Draw the sandal on this foot to understand how it rests on the floor.

Shower Scene

3. Anatomy

Since her sandals barely cover her toes, take the trouble of drawing them correctly, especially the foot she's holding herself up on by putting her weight on the front. Her hair is wet, so we'll draw its volume as if matted, with her bangs falling from the weight of the water. Begin drawing the shower hose wrapping itself around her leg, as well as the part that's wedged between her breasts.

When drawing her breasts, notice how their volume spills out when pressed with both hands and how their mass shapes around the emerging showerhead, which is made of a rigid material. The soft areas give in to the force, as we've shown with arrows. This is the reference you should keep in mind when drawing the anatomy of her breasts.

4. Line Work

There really isn't any costume because it doesn't make sense to take a shower with your clothes on, so look for a pose that crosses her legs and hides her genitals. You will later cover some parts of her body with soap and bubbles. The props that give us most play are the shower and shower hose, which is already wrapped around her leg and now extend it to the faucet, thus completing the drawing.

The background is simple but realistic. It has a lot of fine parallel lines, so it's good to use a good set of rulers. Draw the background separately, and consider the limited space of the shower and details like the fountain and drain. Then, trace it together with the figure, as you can see in the pencil drawing where they're integrated.

Shower Scene

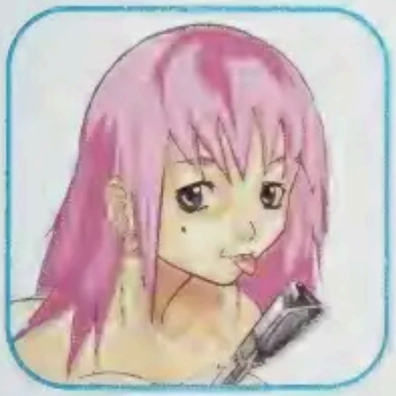
5. Lighting

Lighting is pretty subtle in this scene, with light contrasting shadows in the more hidden areas like the armpits and under the chin. The light comes from above and the shadow projected by her breasts is a bit more noticeable than the rest. As for the rest, with the exception of the effects on her hair's volume, it's interesting to add some highlights to her skin (since her skin is wet).

6. Coloring

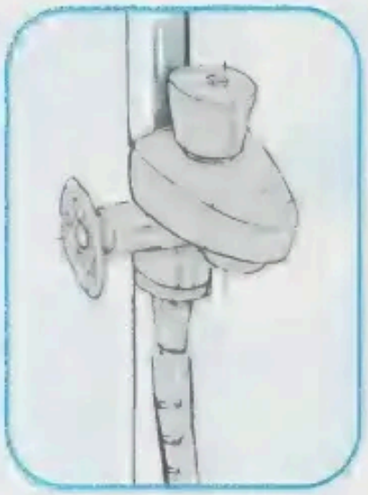
Color in the background before the figure, so you have a clear idea of the atmosphere. Since you already have references of her body position, the area she's leaning on and how her skin touches the wall, follow the girl's silhouette and draw some faded patches of color on the tiles reflecting her skin.

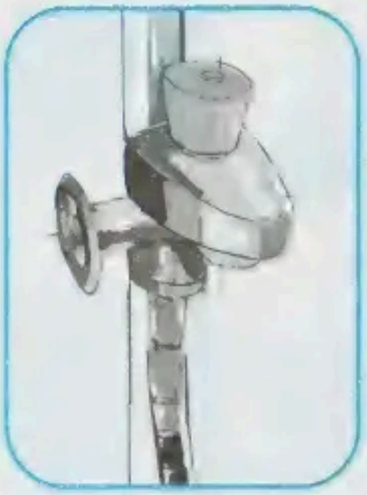
To color in the girl's hair and skin, begin by changing some of the black contour lines to color (such as her flush marks). Continue by filling in each area with its corresponding base color and begin shading. Within each color, there are tones of varying intensity, thus marking light and dark. By blending these patches of color and creating transitions, you're shaping volume and giving each surface its final look.



Draw the soap and bubbles with color, beginning with patches of opaque white. Then fade them to make them appear transparent as they lose density. Bubbles can be drawn with fine, white, contour lines topped off with some tiny reflections of her flesh.

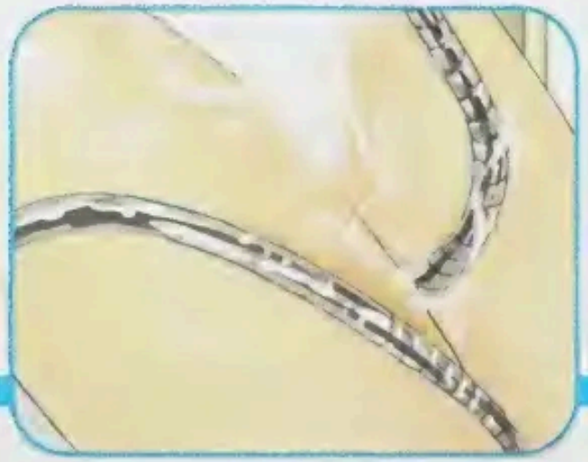
Shower Scene

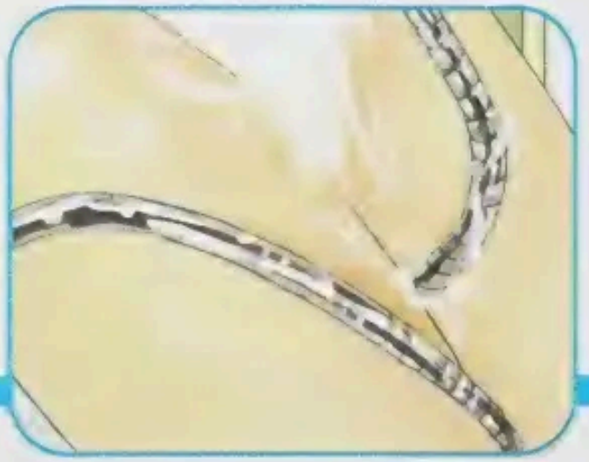




Next, color the metallic pieces so that the contrast between the dark shade and heavy reflections help make it look like polished metal. Then, give it a base color and then add patches of shading. Finally, break the contours of each patch, so it looks unfocused and add some white highlights, by drawing what looks like reflections over the metal's surface.

Next create a chromatic effect on both the faucet and hose. When drawing rub marks and reflections, you should consider the shape of the polished surface and, if it has various parts, their boundaries and where they connect. This allows you to build up hazy shadows and reflections. Intense highlights give metal objects their final touch.





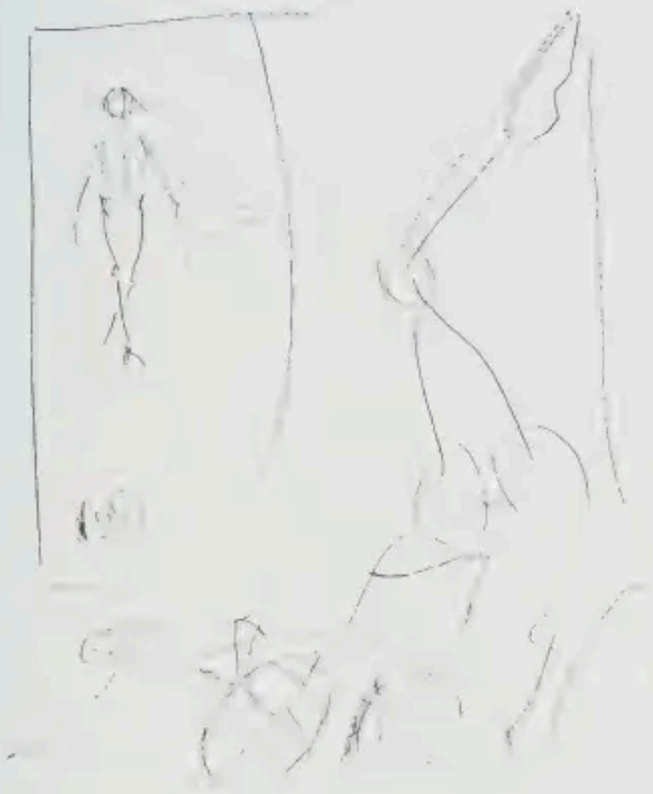
7. Finish

The scene has turned out to be quite luminous, with soft tones and a lot of white predominating, while also playing with light and volume. The girl's hair stands out since its an intense pink.

Vamp

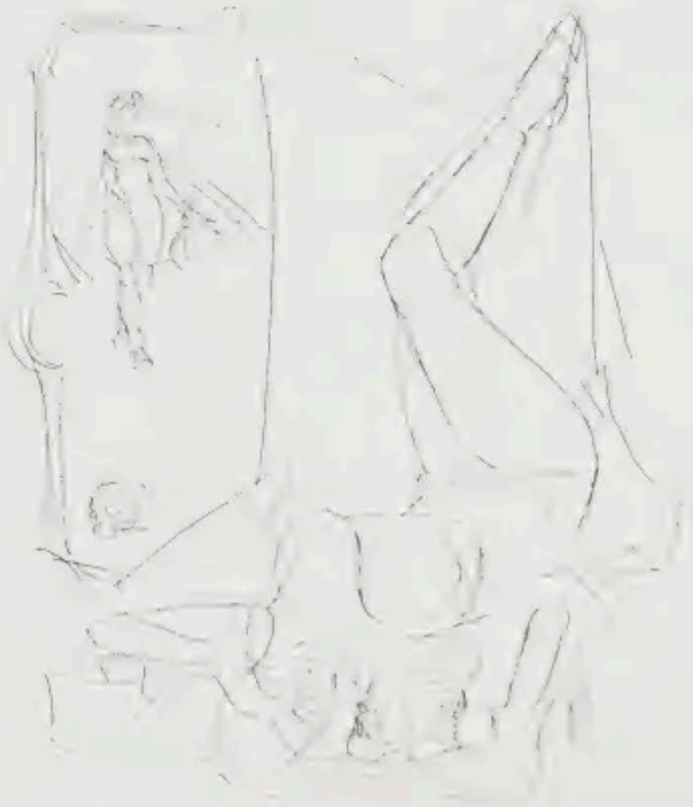
The vamp is one of the most erotic characters from the world of horror. Initially, her role was limited to being the famous Count Dracula's concubine. Not only that, but she shared the role with various other vampires. After all the Count is a hoarder who turns beautiful maidens into vampires and takes them back to his castle where they end up becoming creatures of the night. She's gained importance over time, and mostly thanks to her success as an erotic icon. Let nobody make the mistake of thinking they harbor some goodness for having once been human, they're as cruel as their master, or perhaps even crueler, and they love playing with their victims before finally biting into them.

This vamp has just pigged out! All you have to do is look at the elements in the scene to understand there's a whole story here frozen in time. We have traces of blood (with some dried on her lips), the victim's skull, and her relaxed position. There is also a detail of the mirror where we can see the reflection of a vampire slayer, while the vampire's body is not reflected (didn't you know vampires have no shadow?).



1. Layout

Draw a rough sketch of the figure and the elements around it, to take a step toward telling a story with an image. In the mirror, draw the figure of the vampire slayer coming down the steps in pursuit of the vamp.

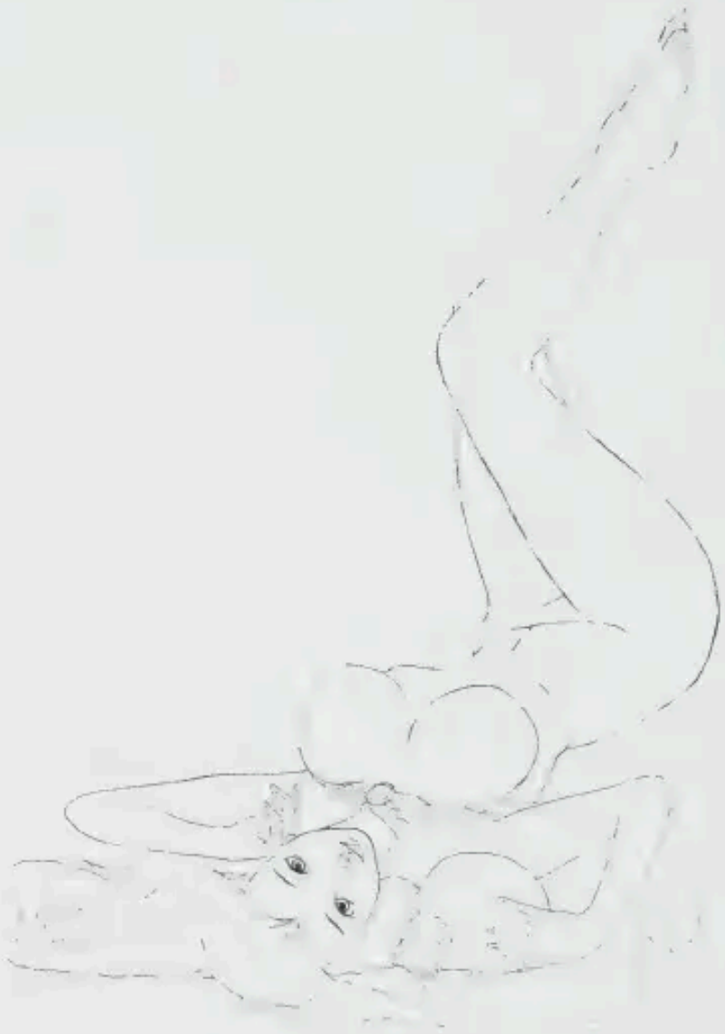


2. Volume

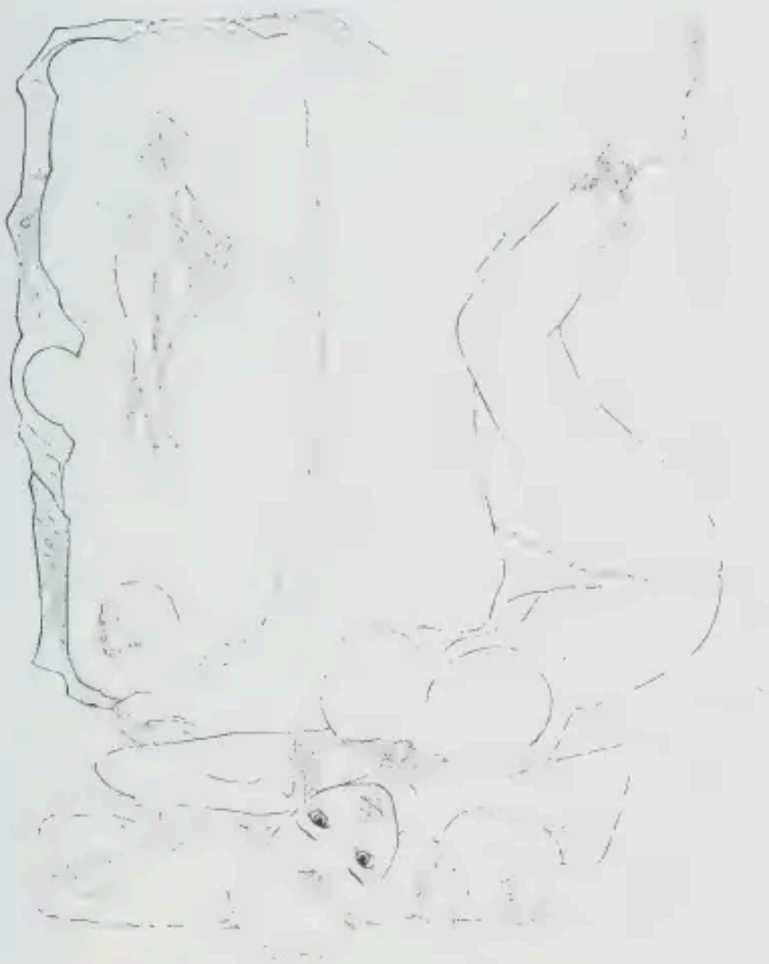
Finish drawing the vamp's body, which is frisking about on the floor with her guard down, satisfied from her recent feast, and ignoring the vampire slayer reflected in the mirror. At this stage, begin to indicate the hang of the curtain covering part of the mirror and some of its main folds.

3. Anatomy

Although among the legion of the walking dead with corpses for bodies, the vamp maintains a healthy looking figure with flesh that wouldn't give her away except for her pale skin color. Her breasts are voluminous, which together with her hips, make for a very suggestive figure, she is a tremendous woman with an overwhelming body that contrasts with her childlike facial features.



The other girl in the image, the vampire slayer, looks very small in the mirror. To show her detailed anatomy, draw her bigger on a separate piece of paper first.



4. Line Work

After dressing the vampire slayer in a separate drawing, reduce it and trace it into its position in the mirror, while integrating the other elements of the image. Then, make part of her head disappear to simulate the effect of the lantern she's holding in her hand.

There are various elements in the illustration to play with, such as the meticulously detailed mirror, and the hanging curtain with its long, bunched up folds. Another object that calls attention is the skull the vamp is playing with; its reflection can be tricky if you do not know how to invert a point of view. As you can see here, the reflected skull shows the opposite side of the original one.

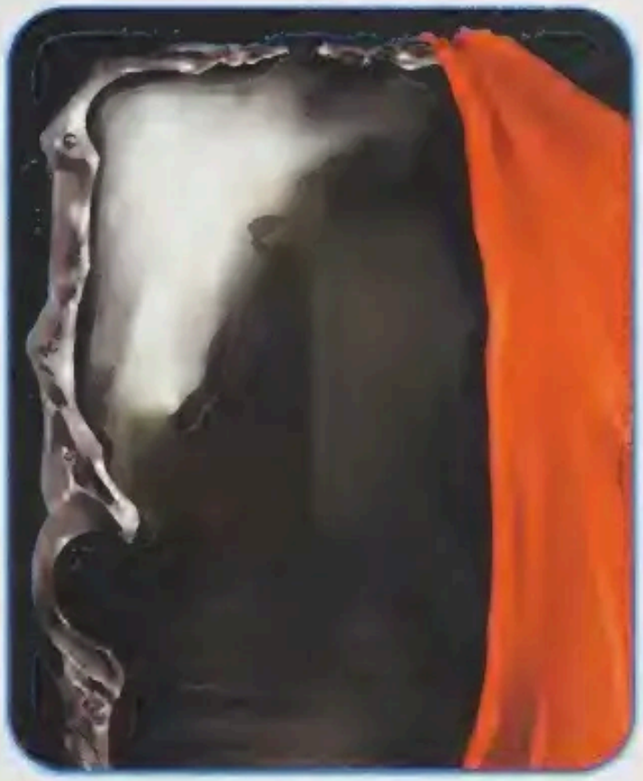
Vamp

5. Lighting

As you already saw when rendering, the vampire slayer is holding a lantern in front of her, which makes her reflection appear to have great brilliance. Study the scene's illumination with that in mind, since a lot depends on that lantern. The background gets lost in the darkness, and makes the mirror and the girl lying on the floor gain presence.

6. Coloring

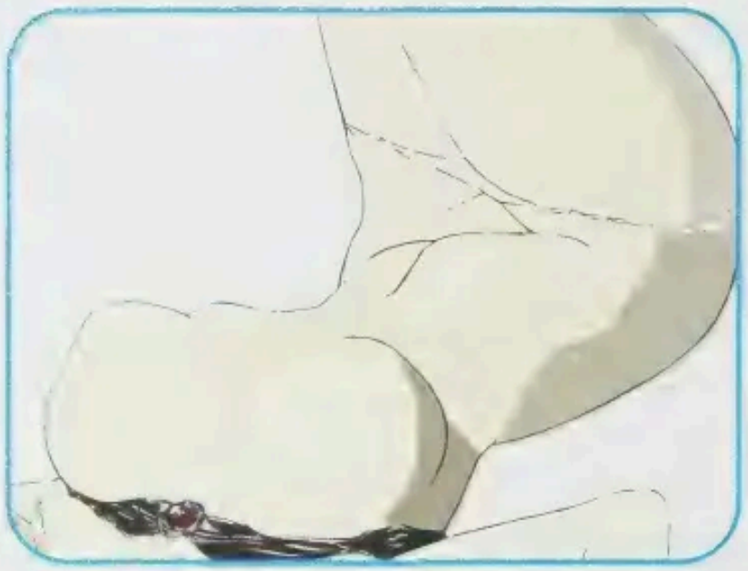
Begin coloring by applying very dark, almost black, background colors and paint a scarlet layer on top of it to show the sheet. The strokes of color must follow the direction of the drawing and the folds, which, from the top, fall in the shape of vertical cones, and then take on capricious forms as it touches the floor. Make sure to account for the space occupied by the vamp and apply a shadow base.

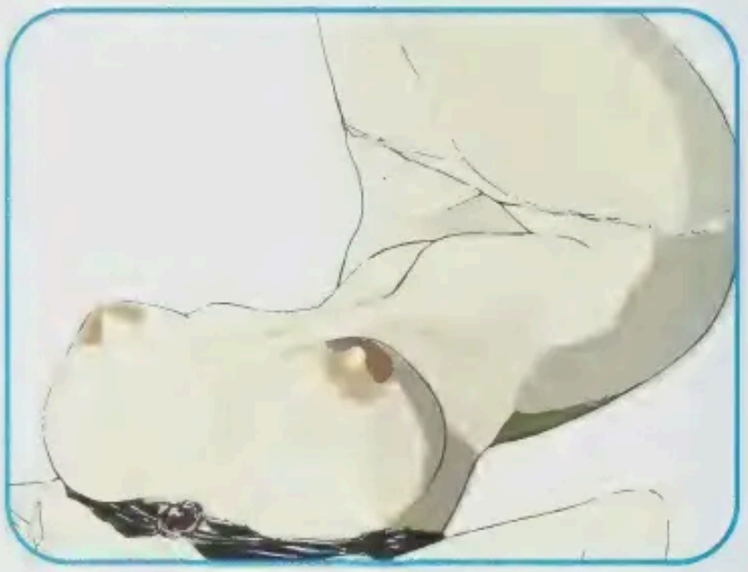


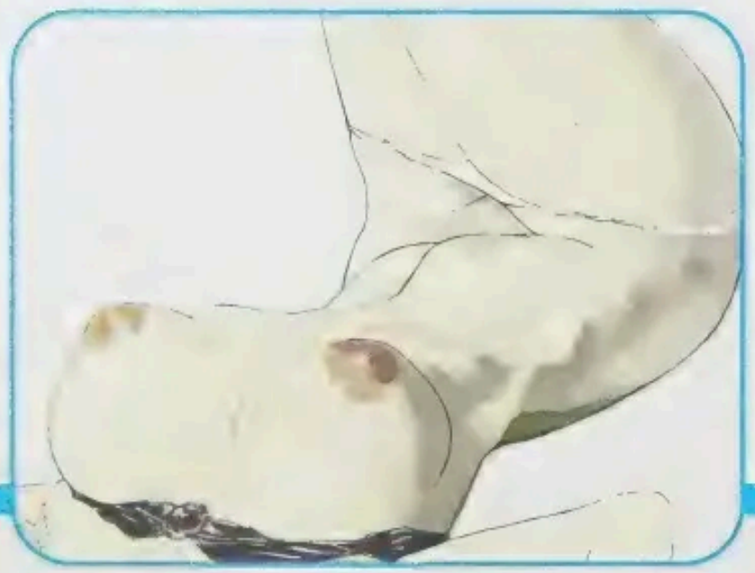
The background of the mirror is like a drawing within a drawing. First, draw what is seen in the darkness behind the figure: the wall at the far end, a door and some stairs. Then, add color to the figure and begin by showing the intensity of the lantern, making part of the figure disappear. Finally, draw some splashes of blood that reveal what's happened in the room and help define the mirror's plane. Lastly, we'll add more strokes to the lantern's shine, making it more visible.

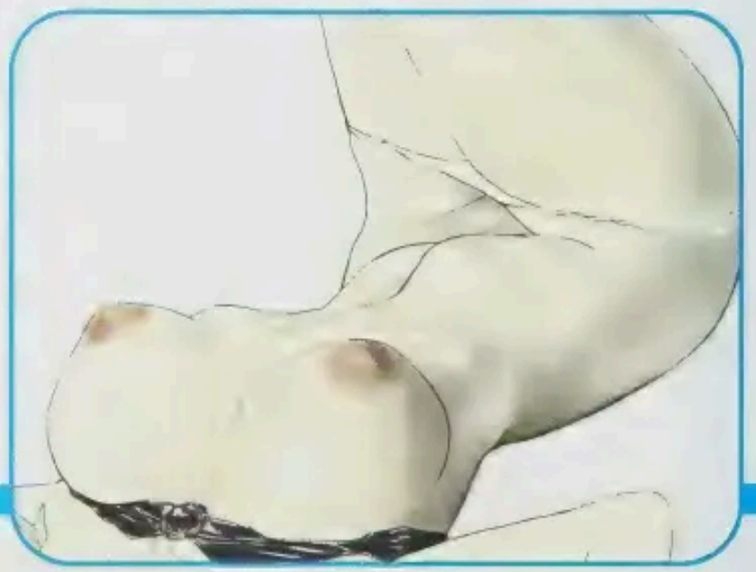
Vamp

The process of coloring the vamp's body is pretty simple. It's enough to take a methodical approach and work the entire length of the body, while advancing gradually and looking at the image as a whole as you go step-by-step. First, apply the base tones and fill in the figure. Then, add the main contour shadows and touch-up wherever you want to add greater contrast with vigorous strokes of color. Then, go over it all, blending the transition areas and working the details until the figure is finished.









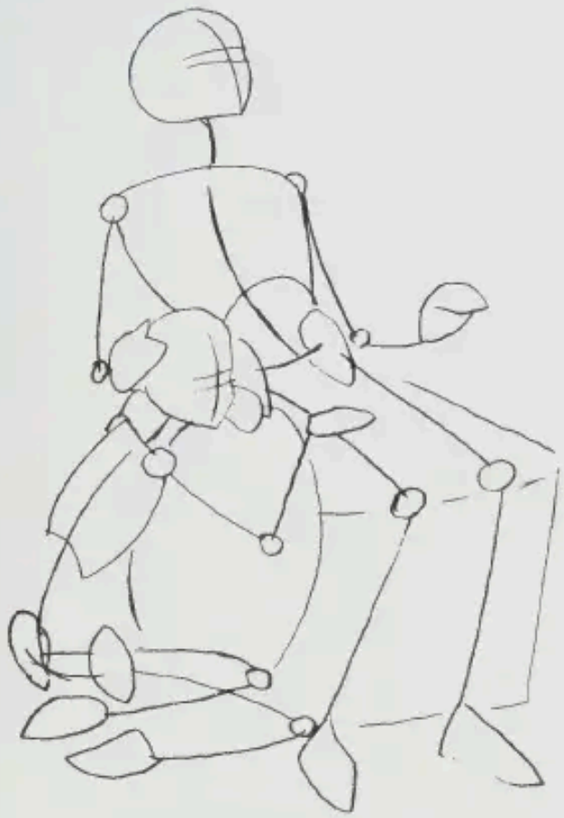
7. Finish

Generally speaking, the use of dark tones makes the paleness of her skin stand out a lot more (the bright red blood dripping from her mouth helps this contrast with her skin).

Perseus

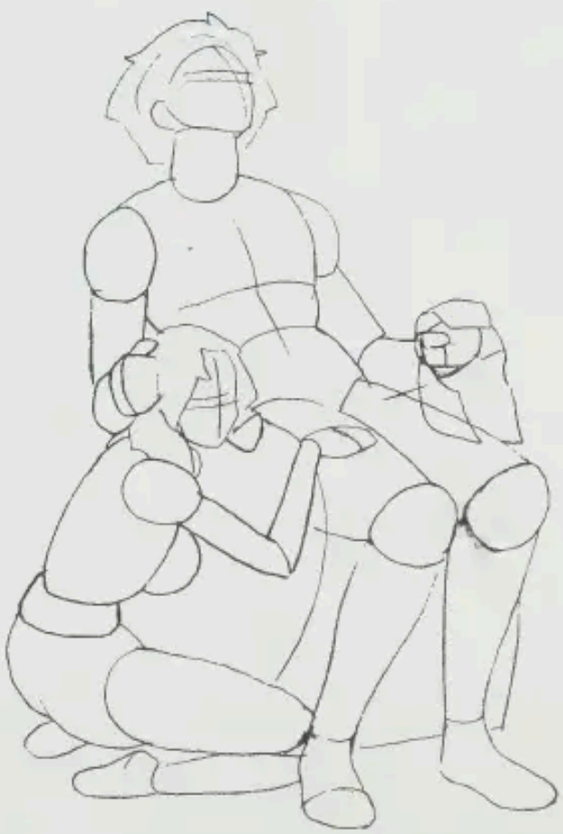
Perseus was one of the greatest heroes in Greek mythology, and a lot of the hero archetypes in fantasy stories are based on him. He was a man capable of standing up to the most terrible monsters and frightening the Gods themselves. Among his greatest achievements, you'll find the slaying of Medusa, the woman-snake creature with snakes for hair, who could convert men into stone just by looking at them. Perseus used his shield to guide him; its reflection decapitated Medusa without their eyes crossing. We debated whether to show him in a combative or relaxed state, where he can put his arms and armor aside and refresh his naked body.

This scene seems appropriate. We haven't witnessed the fight, but the bloody sword, shield, and helmet are signs that he's survived a difficult challenge. There is also a girl by his side as part of his reward, or perhaps a princess he had to save...



1. Layout

Placing the seated figure requires at least some reference lines, so imagine the seat his pelvic box is resting on and how his legs should be. Then, draw a reference of the shield's position before putting the reclining girl next to our hero.



2. Volume

Keep the reference of the seat and shield and use them to draw the figures. You should be careful with the way you position their feet, so we can see the characters are on the same plane. In the same way, the girl's arms and the arm and hand with which Perseus touches her head are also crucial for the figures to be well integrated and natural-looking.

Perseus

3. Anatomy

Since the anatomies of these characters are a lot more detailed than those of other exercises, draw them separately, then trace them back into the final pencil draft. Perseus' body is inspired by classical sculptures to emulate the ancient canon of beauty, as you can see by the solidity of his figure. The hero's torso is impressive, while being realistic, as you can tell by the naturalness with which he adapts to the sitting position. Both his abdomen and the overlapping of body parts, such as the hips, are represented realistically.

Logically, the more detailed and realistic the more you're advised to refer to references or ask someone to pose for you (with a bit more clothing, of course). The girl is also very realistic, as you can see by the way her breasts hang by their weight and the way the lines of her back and shoulder blades are drawn.

4. Line Work

Once you have their anatomies figured out (the most difficult aspect of this drawing), you can go ahead and integrate the figures into our final pencil draft with their costumes and accessories. The cape is going to stand out because of its color, but for now just draw its general shape and main folds, while trying to capture movement and rhythm. Then, define his helmet's shape and silhouette, but barely draw anything inside, and leaving those details to be done in color.

Draw the background directly in the color stage, but it's always good to draw a sketch to serve as reference. So, draw the outline of a stone column and some rocks, as well as the floor, but don't worry about defining them too much.

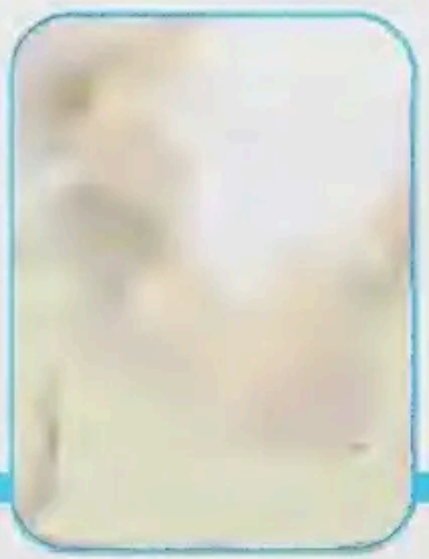
Perseus

5. Lighting

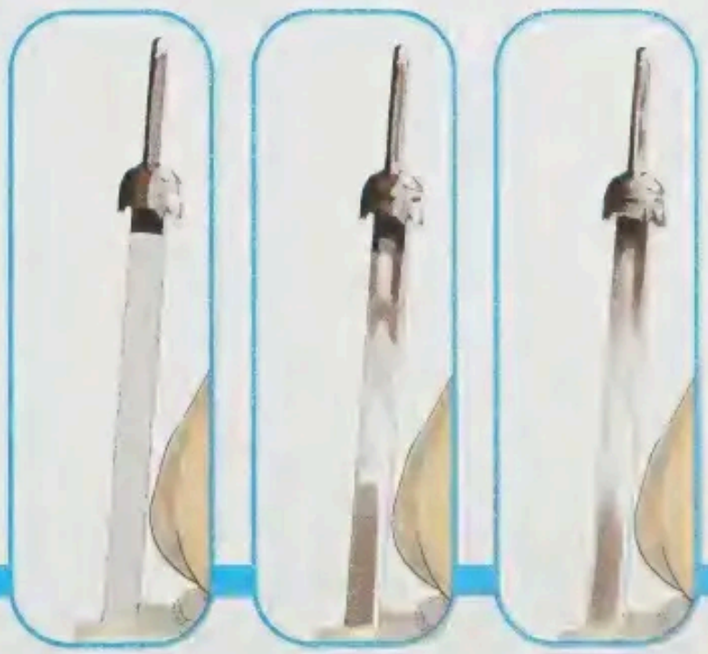
The effect of lighting on the figures is pretty subtle. You can create them with layers of color, so you won't be defining hard shadow contours but adding various shades together. On the cape, more shadow contours and the contrast between light and shade, helps draw the folds. Highlights play an important role in representing the texture of metallic surfaces, as well as marking the volumes of their bodies.

6. Coloring

Begin coloring the illustration by deciding on its background and predominating colors. Without fear of "stepping" on other elements, you can now draw the storm clouds and then add the rocks and column on top.



The bodies take a lot more time since they appear to be realistic. Go about it little by little, from base to detail, from light to dark tones, to keep control over the figure as a whole. Begin by applying the base and marking the tones. Continue by superimposing different color patches, following the volume and anatomy references. Then, blend in the patches of color and add highlights to smooth out the tones so that the transition from one color to another is hazy, without losing the effect of light and shade.



Follow the same process with the objects as with their flesh, but consider that their surfaces are smoother and more uniform. The blade's volume is flat and this determines the shape of the first patches of light or shade. Continue fading and blending these patches of color, then add effects that make it look metallic.

Perseus

The outline serves as reference to draw the firm lines marking the cape's volume and folds. Once you've completely defined its surface with color, add light effects and eliminate the contour lines completely.

A systematic approach is needed to color the figures and elements, such as the shield and sword. Color them all with basic tones, then move to the next stage and keep checking on the global image until you come to the finer details. Then focus on adding finishes and specific details on the various elements, such as the girl's reflection on the sword, or the blood stains on his sword.

7. Finish

The end result is a very allegorical image of epic proportions: the hero is staring out into the infinite after a battle, and the clouds are parting to let in light. The girl's role is passive—submissive, but that's how these stories go.

H Dictionary

This is a basic, not at all exhaustive, selection of some of the best authors and works among all the H genres. Not all of them are essential, but they are highly recommendable to appreciate the diversity of the genre.

Alice in Sexland (H manga): The Adventures of Alice in Wonderland adapted to the H style, with Alice having sex with all its inhabitants. It has absurd situations, not much dialogue and high erotic voltage.

Biko (H game): A really dangerous series of video games. As if it were a Square title, Biko takes Hentai to the new frontier: 3D computer graphics.

Blue Eyes (H manga): Filled with gigantic breasts, voluptuous women, and a lot of flesh. Perhaps Toru Nishimaki's style isn't the most beautiful, but seeing these enormous females in action certainly compensates for his lack of finesse.

Bondage Fairies (H manga): Teruo Kakuta's most important work published under the pseudonym Kondom (meaning "insect" in Japanese). Tiny 15-centimeter fairies addicted to sadomasochism have their own special relations with the forest flora and fauna. An absolute must. The original title was Insect Hunter.

Chosen Ame (H doujinshi): Created by the Ganso Sonoda Ya group headed by Kenichi Sonoda (Bubblegum Crisis, Gunsmith Cats), Chosen Ame is a series of thematic doujinshi where each issue erotically exploits a recurrent theme in manga culture. Its continuation, Megaton Punch, is allowed to dedicate an issue to the creations of Sonoda himself.

COMIC Megastore H (H manga): An example of the hundreds of magazines circulating in Japan. As almost all manga magazines, whether or not they're hentai, it has an incredible number of pages (almost 400) for a very reasonable price. The problem? The quality of the paper in these magazines is similar to the western publication that's most similar in size: the telephone book.

Creamy Lemon (H anime): Probably the very first H animation series (circa 1984). Surrealist stories, above average scripts and retro designs for a series that established the foundation for the genre.

Cutey Honey (ecchi manga): One of the biggest works by Go Nagai, the creator of Mazinger Z. A perfect android girl fights against evil forces with tons of sensuality and humor. It has had countless anime versions, the last of which by GAINAX (Evangelion).

Dr. Pochi (manga author): Has given birth to countless erotic OVAs (such as Dragon Rider), and as a manga writer he has produced such degenerate work as Erotic Torture Chamber. Sense of humor is a constant in his work.

Golden Boy (ecchi anime): Series of 6 OVAs produced by Shueisha that tells about the adventures of Kintaro Oe, a boy who travels Japan meeting the most beautiful women and experiencing the most absurd situations. A complete production that's great fun.

Gravitation (yaoi manga): A perfect example of glam in the yaoi genre. Maki Murakami's Gravitation revolves around the music industry, stardom, fame and tender love scenes. A success in and out of Japan.

HANA (ecchi artbook): A source of inspiration for just about anyone, Aya Kadoi compiles all his covers for P-Mate in this book. Sweet, suggestive, colorful, beautiful, natural girls. A breath of fresh air amongst so much perfection and uncontrolled sexuality with a shojo touch.

Ikkitousen (ecchi manga): Work by Yuji Shiozaki aimed at attracting morbid curiosity and full of ultra-voluptuous girls fighting amongst each other with all sorts of images of panties and fondling. Direct contact and more suggestion than anything else. The animation series is a feast of curvaceous up-close shots.

Jlist.com (web page): The main website for importing Japanese adult products, and the Amazon.com for those collecting anything H. Great selection of products with very good descriptions.

Lemon (fan fiction): The term "lemon" at the beginning or end of a work indicates that it is an erotic story inspired by some famous manga or anime character or series. Normally lemons are written texts. The name comes from Creamy Lemon, a legendary H anime series.

Maeda, Toshio (manga author): Without a doubt the most popular in the West. He's the author of Urotsukidoji (the best H manga about demons with tentacles) and Blue Girl, a very funny parody of the tentacle genre that stars a ninja. Excellent illustrator with American influences.

Mogudan, Nakayoshi (manga author): Evangelion, Evangelion and Evangelion. Nakayoshi is a specialist at taking the adventures of Rei Ayanami and Asuka Langlye out of context, but in his H doujinshi these have better...curves.

Mon Mon (manga author): Extraordinary illustrator capable of representing all types of women, from the most voluptuous to the charismatic athletic girls. He's designed characters for bunches of H anime series, and his Candy is a brilliant example of how to do a color H manga.

Naomoto, Sakaki (CG artist): A digital creator whose compilations are extremely popular and easy to find outside of Japan. His Borderline series is the best place to start, it is full of naked students doing all sorts of carnal acts, an example that otakus survive on more than just printed H manga.

Oku, Hiroya (manga author): Author of the HEN series, which narrates the story of a man transformed into a woman. Oku is better known outside of the ecchi genre for being the author of the popular Gantz series. HEN's main characteristic is that it gave birth to a style of drawing woman's breasts with a movement similar to tracing paper animations. Created a school of followers.

Rikudo, Koshi (manga author): The creator of the famous Excel Saga manga has a dual identity as creator of H doujinshi, such as the Municipal Force Daitenzin series.

Saigado (H doujinshi): Group of doujinshi authors famous for their realistic style and parodies of fighting games (Street Fighter, King of Fighters) or famous series (Evangelion). They've been around for almost a decade.

Sailor Moon (shojo manga): As you'd expect, the girls from the White and Innocent series by Naoko Takeuchi are the most parodied in H doujinshi. If a doujinshi author wants to be considered, he must put at least one Sailor Mercury character naked somewhere. Chibiusa is capable of being a lolico sub-genre all by herself.

Satoshi, Urushihara (manga author): Exceptional illustrator, film designer, and manga and doujinshi writer. Master of female anatomy a la U-Jin. His book Venus stands out. Together with Kinji Yoshimoto and Yoshihiro Kimura, he forms part of the Earthwork group of H manga authors.

U-Jin (manga author): An essential reference. U-Jin is the best drawer of women in Japan. He's been referred to as "the author capable of portraying the most beautiful girls committing the most carnal acts". Series like New Angel and U-Jin Brand are fundamental, but his illustration books and shitajiki are more recommendable, especially the U-Jeune series (ecchi).

Umetsu, Yasuomi (animator): He has worked with Miyazaki, Otomo and Takahashi, and his name appears on almost every big Japanese animation film. The H world still owes him for his collaboration on Cool Devices.

Urotsukidoji (H manga): His animated version was, with few exceptions, the first extreme H to be dubbed and distributed internationally. His indescribable scenes where phallic tentacles devastate the city that are closer to Son Goku's kamehameha than anything else. Godzilla + hentai + tentacles.

Utatane, Hiroyuki (manga author): Tireless author and illustrator of very beautiful books that lately are closer to ecchi than H; Utatane has a gorgeous and highly detailed style that would please anybody. His manga, Seraphic Feather, seems to confirm the idea that he's moving away from hentai.

Javi Sánchez

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